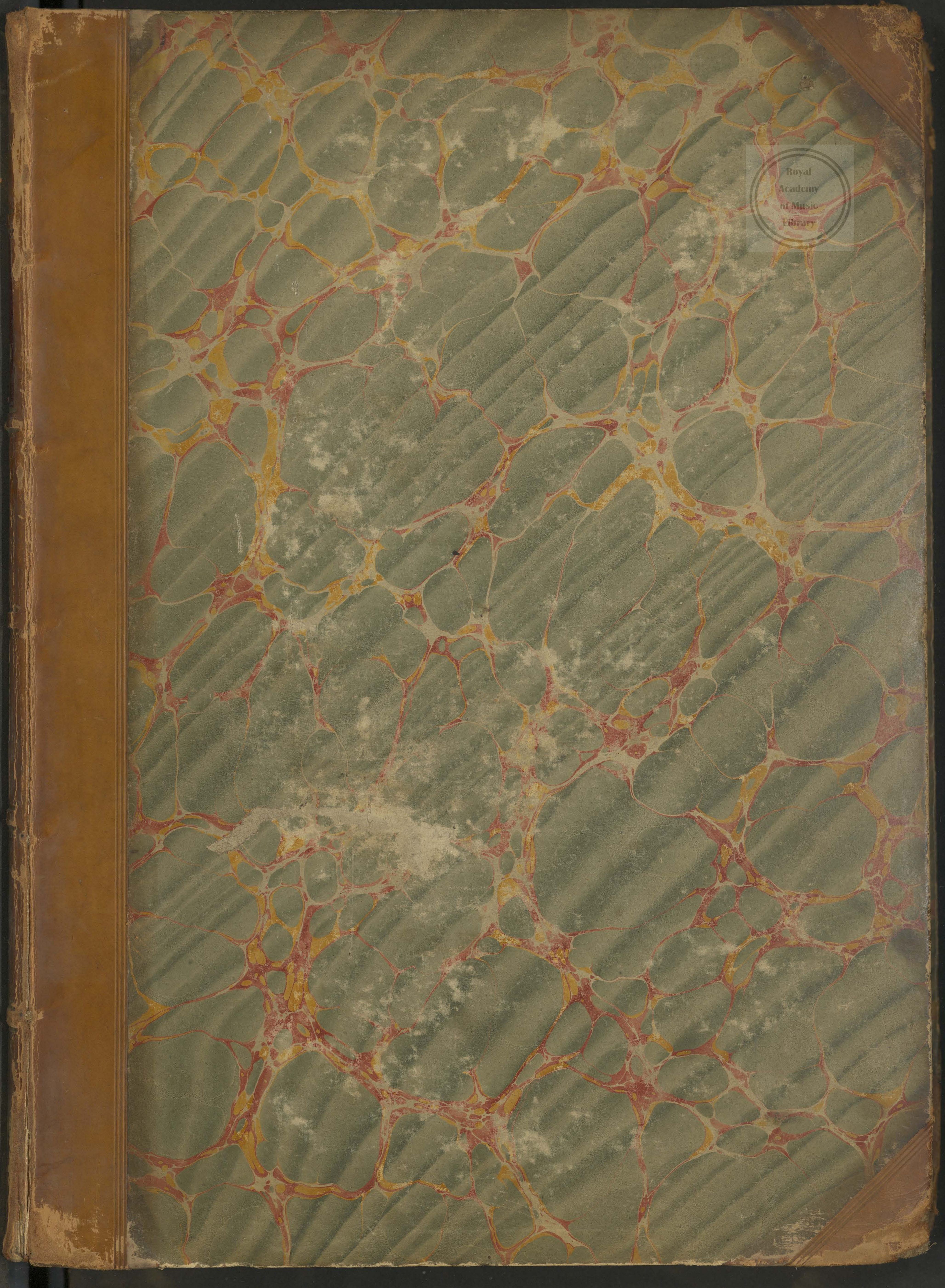

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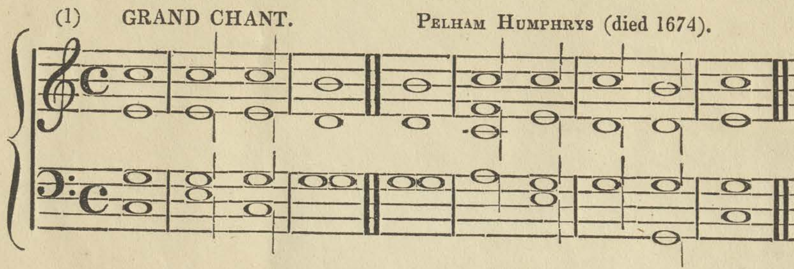

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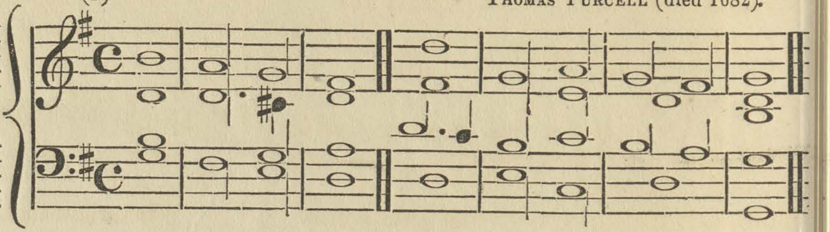

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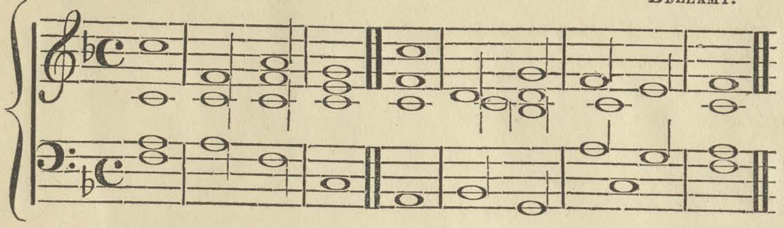

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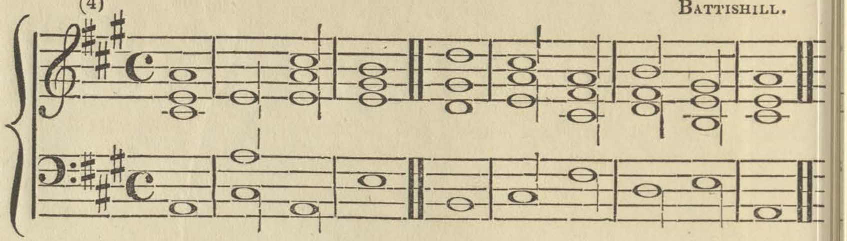

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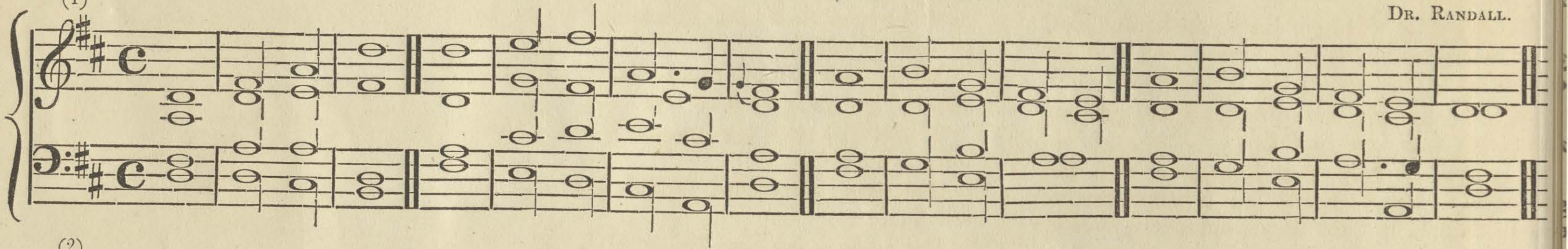

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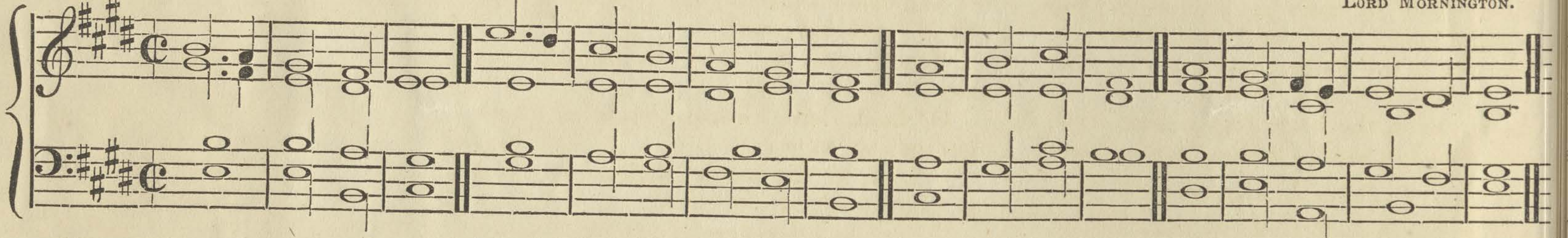

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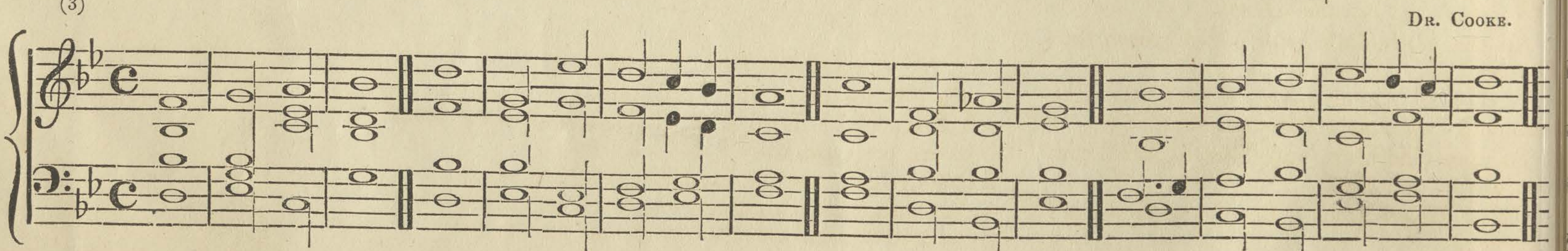

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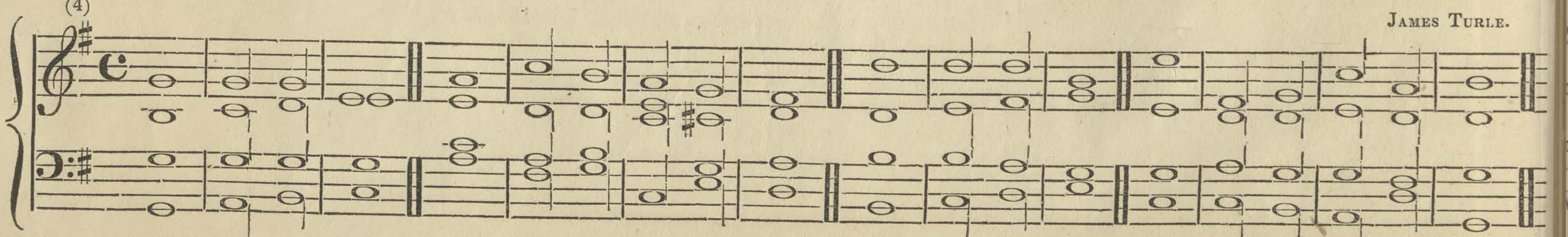

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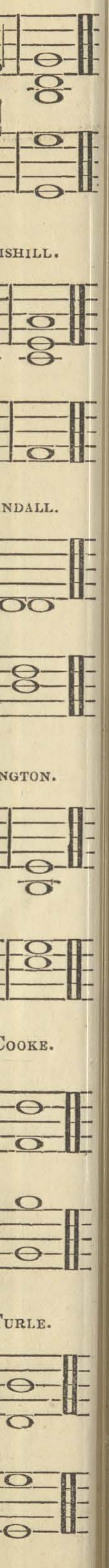

Venite, exultemus Domino. Psalm xcv.

O COME, let us sing un|*to . the* | *Lord* || let us heartily rejoice in the | *strength . of* | *our.sal*|*vation.*||

Let us come before his presence | *with . thanks*|*giving* || and shew ourselves | *glad . in* | *him . with* | *Psalms.*||

For the Lord | *is a.great*| *God* || and a great | *King . a* | *bove . all* | *gods.*||

In his hand are all the corners | *of . the* | *earth*||and the strength of the | *hills* | *is.his* | *also.*||

The sea is his, | *and . he* | *made it* || and his hands pre|*par.ed* | *the . dry* | *land.*||

O come, let us worship | *and . fall* | *down*|| and kneel be|*fore . the* | *Lord . our* | *Maker.*||

For he is the | *Lord.our* | *God* || and we are the people of his pasture | *and . the* | *sheep of . his* | *hand.*||

To day if ye will hear his voice, harden | *not. your* | *hearts*||as in the provocation, and as in the day of temp|*ta.tion* | *in.the* | *wilderness*;||

When your | *fa.thers* | *tempted me* || proved | *me . and* | *saw . my* | *works.*||

Forty years long was I grieved with this gener|*ation . and* | *said* || It is a people that do err in their hearts, for they | *have.not* | *known. my* | *ways.*||

Unto whom I | *sware in . my* | *wrath* || that they should not | *enter . in*|*to . my* | *rest.*||

Glory be to the Father, and | *to . the* | *Son*|| and | *to . the* | *Ho . ly* | *Ghost*;||

As it was in the beginning, is now, and | *ev.er* | *shall be* || world | *with.out* | *end. A* | *men.*

Te Deum Laudamus.

WE praise | *thee . O* | *God* || we acknowledge | *thee . to* | *be . the* | *Lord.*||

All the earth doth | *wor . ship* | *thee* || the | *Fa.ther* | *ev.er* | *lasting.*||

To thee all Angels | *cry . a*|*loud* || the Heavens, and | *all . the* | *Powers . there*|*in.*||

To thee Cherubin, and | *Ser.a*|*phin* || con|*tinu.al*|*ly . do* | *cry,*||

Holy | *Holy* | *Holy* || Lord | . . | *God . of* | *Sabaoth*;||

Heaven and earth are | *full of . the* | *Majesty* || *of* | *thy .* | . . | *Glory.*||

The glorious company | *of . the A*|*postles* || praise | . . | . . | *thee.*||

The goodly fellowship | *of . the* | *Prophets* || praise | . . | . . | *thee.*||

The noble | *army . of* | *Martyrs* || praise | . . | . . | *thee.*||

The holy Church throughout | *all . the* | *world* || doth | *. ac* | *know.ledge* | *thee*;||

The | *Fa* | *ther* || of | *an.in*|*fi.nite* | *Majesty*;||

Thine | *honoura.ble* | *true* || and | *on.* | *.ly* | *Son*;||

Also the | *Ho.ly* | *Ghost* || the | *Com* | *.for* | *ter.*||

Thou art the | *King . of* | *Glory* || O | . . | . . | *Christ.*||

Thou art the ever | *last.ing* | *Son* || of the | *Fa* | . . | *ther.*||

When thou tookest upon thee to de|*liv.er* | *man* || thou didst not ab|*hor . the* | *Vir.gin's* | *womb.*||

When thou hadst overcome the | *sharpness . of* | *death* || thou didst open the Kingdom of | *Heaven . to* | *all . be*|*lievers.*||

Thou sittest at the right | *hand . of* | *God* || in the | *Glo . ry* | *of . the* | *Father.*||

We believe that | *thou . shalt* | *come* || to | *be* | *our* | *Judge.*||

We therefore pray thee | *help . thy* | *servants* || whom thou hast redeemed | *with . thy* | *pre.cious* | *blood.*||

Make them to be numbered | *with . thy* | *Saints* || in | *glo.ry* | *ev.er*|*lasting.*||

O Lord | *save . thy* | *people* || and | *bless . thine* | *he.ri*|*tage.*||

Go|*.vern* | *them* || and | *lift . them* | *up . for* | *ever.*||

Day | *. by* | *day* || we | *mag.ni*|*fy* | *thee*;||

And we | *worship . thy* | *Name* || ever | *world* || *with.out* | *end.*||

Vouch|*safe . O* | *Lord* || to keep us | *this . day* | *with.out* | *sin.*||

O Lord, have | *mercy . up*|*on us* || have | *mer*|*cy . up*|*on us.*||

O Lord, let thy mercy | *lighten . up*|*on us* || as | *our . trust* | *is . in* | *thee.*||

O Lord, in | *thee have . I* | *trusted* || let me | *nev.er* | *be . con*|*founded.*

Jubilate Deo. Psalm c.

O BE joyful in the Lord | *all . ye* | *lands* || serve the Lord with gladness, and come before his | *pre.sence* | *with . a* | *song.*||

Be ye sure that the Lord | *he . is* | *God* || it is he that hath made us, and not we ourselves; we are his people | *and . the* | *sheep of . his pasture.*||

O go your way into his gates with thanksgiving, and into his | *courts.with praise* || be thankful unto him | *and . speak* | *good of . his* | *Name.*||

For the Lord is gracious, his mercy is | *ev.er lasting* || and his truth endureth from gene|*ration . to* | *ge.ne*|*ration.*||

Glory be to the Father, and | *to . the* | *Son* || and | *to . the* | *Ho.ly* | *Ghost*;||

As it was in the beginning, is now, and | *ev.er* | *shall be* || world | *with.out* | *end . A* | *men.*

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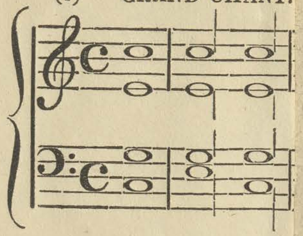

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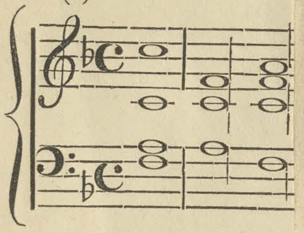

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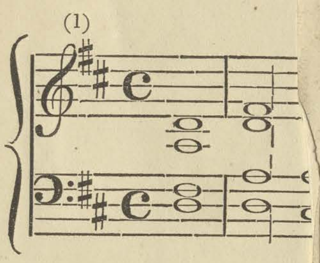

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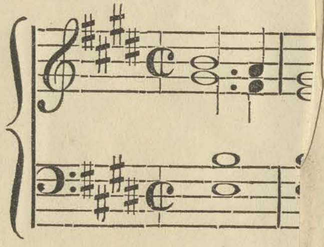

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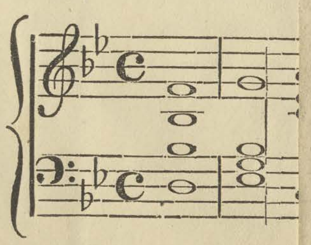

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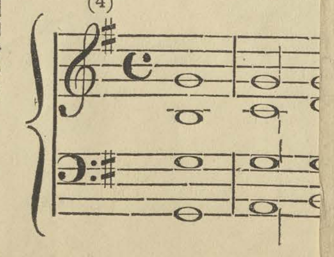

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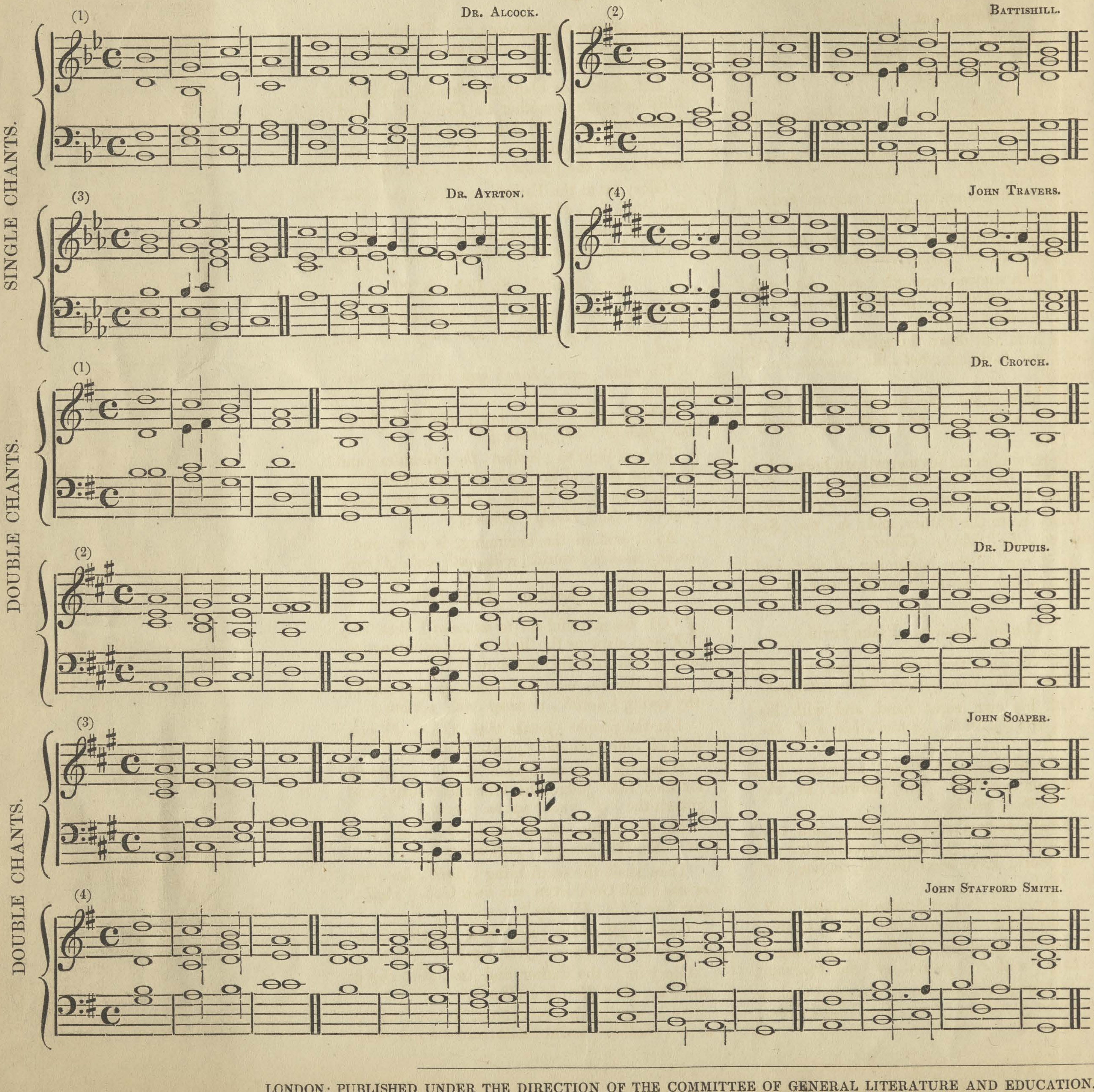
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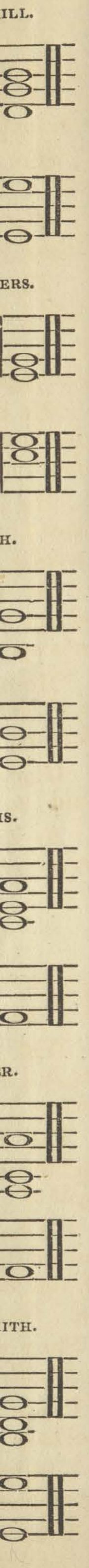

Magnificat. St. Luke i.

MY soul doth magni|*fy . the* | *Lord* || and my spirit hath re|*joiced . in* | *God . my* | *Saviour.*||

For he | *hath . re*|*garded* || the | *lowliness . of* | *his . hand*|*maiden.*||

For behold | *from . hence*|*forth* || all gene|*rations . shall* | *call . me* | *blessed.*||

For he that is mighty hath | *mag.ni*|*fied me* || and | *ho.ly* | *is . his* | *Name.*||

And his mercy is on | *them . that* | *fear him* || through|*out . all* | *ge.ne*|*rations.*||

He hath shewed strength | *with . his* | *arm* || he hath scattered the proud in the imagi|*na.tion* | *of . their* | *hearts.*||

He hath put down the mighty | *from . their seat* || and hath ex|*alted . the* | *humble . and* | *meek.*||

He hath filled the hungry | *with . good* | *things* || and the rich he | *hath . sent* | *empty . a*|*way.*||

He remembering his mercy hath holpen his | *ser.vant* | *Israel* || as he promised to our forefathers, Abraham | *and . his* | *seed . for* | *ever.*||

Glory be to the Father, and | *to . the* | *Son* || and | *to . the* | *Ho.ly* | *Ghost*;||

As it was in the beginning, is now, and | *ev.er* | *shall be* || world | *with.out* | *end . A*|*men.*

Cantate Domino. Psalm xcviii.

O SING unto the Lord | *a . new song* || for he | *hath . done* | *marvel.lous* | *things.*||

With his own right hand, and with his | *ho.ly* | *arm* || hath he | *gotten . him*|*self . the* | *victory.*||

The Lord declared | *his . sal*|*vation* || his righteousness hath he openly shewed | *in . the* | *sight of . the* | *heathen.*||

He hath remembered his mercy and truth toward the | *house . of* | *Israel* || and all the ends of the world have seen the sal|*va.tion* | *of . our* | *God.*||

Shew yourselves joyful unto the Lord | *all . ye* | *lands* || sing, re|*joice* | *and . give* | *thanks.*||

Praise the Lord up|*on . the* | *harp* || sing to the harp | *with . a* | *psalm . of* | *thanksgiving.*||

With trumpets | *also . and* | *shawms* || O shew yourselves joyful be|*fore . the* | *Lord . the* | *King.*||

Let the sea make a noise, and all that | *there . in* | *is* || the round world, and | *they . that* | *dwell . there*|*in.*||

Let the floods clap their hands, and let the hills be joyful together be|*fore . the* | *Lord* || for he | *cometh . to* | *judge . the* | *earth.*||

With righteousness shall he | *judge . the* | *world* || and the | *people . with* | *e.qui*|*ty.*||

Glory be to the Father, and | *to . the* | *Son* || and | *to . the* | *Ho.ly* | *Ghost*;||

As it was in the beginning, is now, and | *ev.er* | *shall be* || world | *with.out* | *end . A*|*men.*

Nunc dimittis. St. Luke, ii. 29.

LORD, now lettest thou thy servant de|*part . in* | *peace* || ac | *cord . ing* | *to . thy* | *word.*||

For mine | *eyes . have* | *seen* || thy | *. .* | *. sal*|*vation,*||

Which thou | *hast . pre*|*pared* || be|*fore . the* | *face of . all* | *people*;||

To be a light to | *lighten . the* | *Gentiles* || and to be the glory of thy | *peo.ple* | *Is.ra*|*el.*||

Glory be to the Father, and | *to . the* | *Son* || and | *to . the* | *Ho.ly* | *Ghost*;||

As it was in the beginning, is now, and | *ev.er* | *shall be* || world | *with.out* | *end . A*|*men.*

Deus misereatur. Psalm lxvii.

GOD be merciful un|*to us . and* | *bless us* || and shew us the light of his countenance, and be | *mer.ci*|*ful . un*|*to us*:||

That thy way may be | *known up.on* | *earth* || thy saving | *health . a*|*mong . all* | *nations.*||

Let the people | *praise thee . O* | *God* || yea, let | *all . the* | *peo.ple* | *praise thee.*||

O let the nations rejoice | *and . be* | *glad* || for thou shalt judge the folk righteously, and govern the | *na.tions* | *up.on* | *earth.*||

Let the people | *praise thee . O* | *God* || yea, let | *all . the* | *peo.ple* | *praise thee.*||

Then shall the earth bring | *forth . her* | *increase* || and God, even our own God, | *shall . give* | *us . his* | *blessing.*||

God | *shall . bless* | *us* || and all the | *ends of . the* | *world . shall* | *fear him.*||

Glory be to the Father, and | *to . the* | *Son* || and | *to . the* | *Ho . ly* | *Ghost*;||

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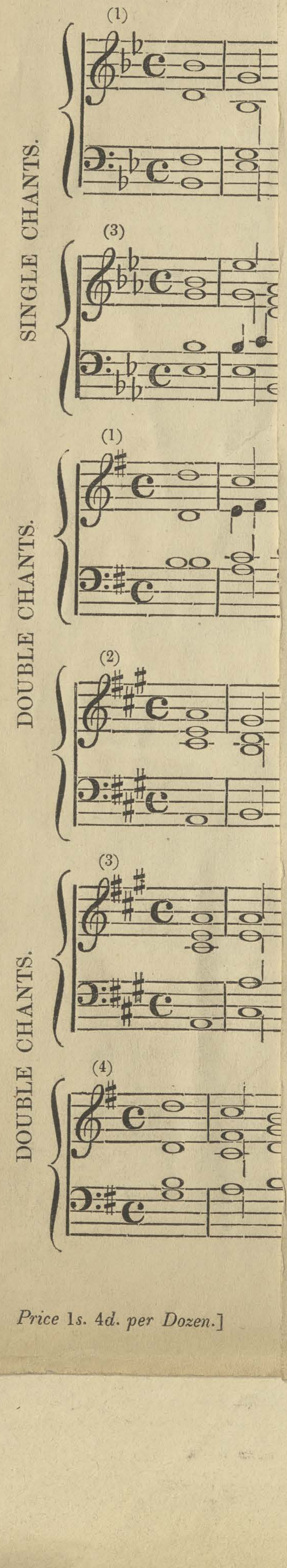

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INTRODUCTION.

THE exclusive nature of all our collections of Sacred Music, first suggested the present work, and to the rapidly-increasing cultivation of vocal harmony, especially as a source of domestic amusement, which has created a very general demand for a publication of this kind, its production is to be attributed.

The voluminous and excellent collections, edited by Drs. Boyce and Arnold, are strictly confined to Cathedral-music. They are now become rare, and proportionately costly, and from the adoption of the C clef, the use of them is limited to very few persons. Those volumes reject, and properly, the purpose to which they are dedicated being considered, all Oratorio-music, as well as the compositions of every foreign school,—for the two motets of Palestrina and Carissimi, altered and adapted by Dr. Aldrich, can hardly be cited as exceptions, and admit only that used in our own choirs, from the period of the Reformation down to about sixty years ago. It must also be observed, that Boyce's has not the advantage of an organ or piano-forte part; and though Arnold's is accompanied by an adaptation, this is formed in a manner that renders it generally unavailable. The admirable works of Croft, Greene, Boyce, Kent, Nares, Dupuis, &c., are so published as to stand exactly in the predicament with those just mentioned: they are, in fact, as sealed books to ninety-nine in every hundred*.

On the other hand, the very numerous volumes of Devotional Music which have poured from the press within the last thirty years, most commonly, if not always, exclude the Anthems, &c., of even our greatest composers. One extensive work, published by the Rev. Mr. Latrobe, in six folio volumes, admits no English music whatever. And, while the Masses and Motets of every Catholic country are to be found in the possession of most good amateurs, the ecclesiastical works of the celebrated British musicians are seldom met with, except in the libraries of the really studious professor, and the musical antiquary.

But every species of Sacred Music, whencesoever derived, contributes something that is masterly in design and construction, and pleasing in effect; and to make known, to place within reach of the many, compositions of undisputed merit, of all countries that acknowledge the truths of the Christian Revelation—to select what is good and agreeable, to divest this of all unprofitable difficulty, and to publish it at a price which can hardly be an obstacle to any one, of whose education music has formed a part, are the main objects sought to be attained by the work now offered to the public, which, it is hoped, may in some degree assist in promoting those great ends that our religion has in view; a religion which, in its purity, has nothing in it 'harsh, intolerant, or austere,' but bestows a 'smile, a sweetness, and a grace,' on whatever renders mankind innocently happy.

The too-frequent absence of every thing in the shape of information or comment in musical publications, appears, in the eyes of discerning persons, a defect of considerable magnitude. To a composition of the present day, any thing like a preface, giving some account of what follows, is as rare, as it is common to a poem, however brief, or any

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* Mr. Novello's recent publication of Purcell's Church-music, in a very practicable form, is a considerable step in the progress of improvement; but the collection is very large, necessarily expensive, comprises much that is rather laboured than pleasing, and most part of it is suited only to men's voices. In truth, this great composer could not have expected or wished, that some of his Anthems, now first printed, would ever be drawn from that obscurity to which he must have supposed that time would consign them.

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other literary production: hence, many a work loses much of the interest that it might otherwise excite. A composer should, for his own sake, explain his design, and put on record his intentions concerning the manner of performance, and thus leave to posterity the means of doing him that justice, which those who have only vague tradition as a guide must often be incapable of rendering. Some of the finest music extant is now performed with a speed never contemplated by its authors, and thereby rendered nearly unintelligible.

To remedy, as much as is in our power, the inconveniences that have arisen out of such neglects,—at least, to dispose the public to feel an increased interest in the works contained in this collection, and to afford performers some assistance in fixing the time, *i. e.*, the quickness or slowness of what is here placed before them,—we now proceed to give the words of nearly every piece that follows,—an account of each composer, more or less extended, according to his professional rank, together with notices of some of the authors, whose poetry has been selected for our purpose,—and the movement of every composition, expressed in the numbers of that most useful instrument, Maelzel's Metronome, without the aid of which, or some other kind of pendulum, no sensible musician, it may be foretold, will, a few years hence, commence the performance of any work of importance.

Air, '*O come, let us Worship.*' (Page 1.)

Composed by Handel. The words are the 6th and 7th verses of the XCVth Psalm. This, and *O magnify the Lord,* may be called the vital parts of the Anthem *O come, let us sing,* which was composed at Cannons, about the year 1719, for the Duke of Chandos, a nobleman of princely fortune, who is indebted for the survival of his name to having engaged the great German musician to write for his chapel, and to Pope, for having satirized him, as Timon, in his fourth Epistle *Of the Use of Riches.*

GEORGE FREDERICK HANDEL,

Son of a physician of Halle, in Saxony, was born in that city, on the 24th of February, 1684. He early exhibited a strong predilection for music, to the regret of his father, who intended him for the profession of civil law; but finding all attempts to give another direction to the boy's genius unavailing, he yielded to what seemed to be the decree of nature, and placed his son under the instruction of Zackau, organist of Halle, a skilful teacher, and a man of good sense. In 1703, Handel went to Hamburg, where, the following year, he composed and produced his first opera, *Almeria,* which was performed thirty nights successively. After remaining there three years, and bringing out two other operas, he accepted an invitation from the Grand Duke of Tuscany, to visit Italy; and, at Florence, produced *Roderigo.* He then went to Venice, and composed his *Agrippina,* which ran twenty-seven nights. Thence he proceeded to Rome, where he was most hospitably received by the Cardinal Ottoboni; and in the 'eternal city' gave his serenata, *Il Trionfo del Tempo,* which was subsequently adapted to English words, under the title of *The Triumph of Time and Truth.* He afterwards visited Naples, and set *Aci e Galatea,* the music entirely different from that which bears the same title Englished.

In 1710, Handel arrived in London, and was immediately engaged by Aaron Hill, then manager of the King's Theatre, to compose the opera of *Rinaldo,* a drama by Rossi, which became 'the delight of the nation' for many years. He afterwards composed a grand *Te Deum* for the peace of Utrecht: this Queen Anne rewarded by a pension of

200*l*. George the First, a few years after, doubled the sum. Handel then became an inmate of 'Timon's Villa,' where he wrote several works, among which are nearly all his anthems, his hautbois concertos, lessons, and organ-fugues. On leaving Cannons he undertook the direction of the King's Theatre, then in the hands of a committee of noblemen and gentlemen, and during his management produced all his best Italian operas. But Italian cabals, and his independent spirit, at length generated angry disputes between the committee and himself, which ended in his retirement, after having, by the hostility of the nobility, and notwithstanding the patronage and support of all the royal family, lost the whole of his property. This apparently unfortunate termination of his career as director of the opera, ultimately led, not only to the amassing another fortune, but to the production of those works which have proved the real basis of his great and just renown; namely, his oratorios. *Esther* was performed at the Haymarket ten nights, in the season of 1732: *Deborah*, next year, followed. In 1734, *Athalia* was brought out at Covent Garden Theatre. In 1735, *Acis and Galatea* and *Alexander's Feast*, in 1738, *Israel in Egypt*, and in 1739, *l'Allegro ed il Penseroso*, were added to the list. In 1740, *Saul* was produced, at the Theatre in Lincoln's Inn Fields: and from this period Handel may be said to have devoted himself to the composition of sacred music. He, however, did not at first repair the pecuniary injuries he had suffered in the Italian Theatre, therefore, after a severe illness, brought on by anxiety and disappointment, went to Ireland, 'to try,' says Dr. Burney, 'whether his oratorios would be out of the reach of prejudice and enmity in that kingdom.' On his arrival in Dublin he gave THE MESSIAH, for the benefit of the city prisoners, which met with success as decided as deserved. On his return to London, in 1742, he presented his sublime work to the public at Covent Garden, where it was not less warmly received than it had been in the neighbouring kingdom. After this, he produced his *Samson, Joseph, Solomon, Judas Maccabæus, Joshua,* &c. &c.; and in 1743, to commemorate the victory of Dettingen, composed that splendid *Te Deum*, which has for so many years been annually performed in St. Paul's Cathedral.

In 1751, Handel was attacked by cataract in both eyes, for which he underwent the usual operation, but without success. In 1758, he felt his health declining, and on the 14th of April in the following year, he expired. He was interred in Westminster Abbey, in Poet's Corner, where a very fine monument, by Roubiliac, is erected to his memory. He died possessed of about 20,000*l*., nearly the whole of which he bequeathed to distant relations in Germany,—for he remained single during the whole of his life,—but left 1000*l*. to the Charitable Fund of the Royal Society of Musicians.

ANTHEM, '*Prepare ye the Way of the Lord*,' (Page 4.)*

Composed by Wise, the words from Chapter XL. of ISAIAH, verses 3, 4, 5, 6, 8, and 9. This was, for upwards of a century, performed at the Chapel Royal, on the Sunday preceding Christmas Day, and we believe the custom is still continued: it is one of those compositions which will always retain its freshness, so graceful is the melody, and so vocal the inner parts. The whole of the anthem is here given.

MICHAEL WISE,

'a most sweet and elegant composer,' as Sir John Hawkins very justly describes him, was a native of Wiltshire, and one of the first set of children of the Chapel Royal, after the Restoration. He was chosen Organist of Salisbury Cathedral in 1668; in 1675 was appointed Gentleman of the Chapel Royal; and in 1686 became Almoner and Master of the Choristers of St. Paul's. He lost his life in 1687, in a street fray, in the city of Salisbury.

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* We have only inserted the title of those anthems, &c., the words of which are selected from the Scriptures, or Book of Common Prayer, presuming that these are always at hand, in every family

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ANTHEM, '*Behold! I bring you glad Tidings,*' (Page 4.)

Composed by Dr. Greene, the words from St. Luke's Gospel, Chapter II, verses 10, 11, 12, and 14. As the preceding anthem was written to usher in the Feast of the Nativity, so the present was composed for the Festival itself; and from the time it was produced, till latterly, continued to be performed at the Royal Chapel on Christmas Day. This is here republished in an entire state, with the exception of a short, trivial chorus.

MAURICE GREENE, MUS. D.,

born towards the close of the seventeenth century, was the son of the Rev. Thomas Greene, Vicar of St. Olave Jewry, London, and educated in St. Paul's Choir, under Richard Brind, Organist of the Metropolitan Cathedral, whom, in 1718, he succeeded in that appointment. In 1726, on the death of Dr. Croft, he was made Organist and Composer to the Royal Chapel; and in 1735 obtained the situation of Master of his Majesty's Band. In 1730, he received the degree of Doctor in Music from the University of Cambridge, his exercise for which was Pope's Ode for St. Cecilia's Day, altered for the purpose by the poet, at the request of Greene: shortly after which, on the death of Dr. Tudway, he was elected Professor of Music to that University. In 1750, he came into the possession of the landed estate of his uncle, Serjeant Greene, then producing 700l. per annum, when he turned his attention to the state of our church-music, which had become much corrupted, from the diffusion of erroneous copies, and resolved to collate the best services and anthems, and print them in score. His health, however, failing, after he had made much progress in the work, he transferred it to his friend and disciple, Dr. Boyce, who, in 1760, published it, in a manner equally worthy the projector and himself. Dr. Greene died in 1755, leaving only one child, a daughter, married to the Rev. Dr. Festing, rector of Wyke-Regis, in Dorsetshire. He composed many songs, cantatas, &c., which were exceedingly popular in their day, but his reputation rests on his FORTY ANTHEMS, in two volumes, which place him 'at the head of the list of English ecclesiastical composers; for they combine the science and vigour of our earlier writers, with the melody of the best German and Italian masters that flourished in the first half of the eighteenth century *.'

QUARTET, (Page 14.)

How bless'd the man, how more than bless'd!
   Whose heart no guilty thoughts employ;
God's endless sunshine fills his breast,
   And smiling Conscience whispers peace and joy.

Fair Virtue's clear and pleasant way
   His heaven-conducted steps pursue;
While crowds in guilt and error stray,
   Safe is his path, and unobscured his view†.

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[*] See *Harmonicon* for 1829, page 72, where Greene is successfully defended against Dr. Burney.

[†] We have ventured to alter the first and fourth lines of the second stanza, which, in the original, are not only somewhat prosaic, but unsuited to music. We, however, are not responsible for the irregular number of syllables in the fourth and eighth lines.

The words are part of an imitation of the 1st Psalm, by the Rev. Thomas Blacklock, D.D., the blind poet, born in Scotland, in 1721, but of English parents. Blacklock was not only a poet, but a musician. In the latter art, he was, says Dr. Anderson, 'both a judge and a performer. Whether he composed much is uncertain, but there is published in the Edinburgh Magazine and Review for 1774, "Absence, a Pastoral, set to music by Dr. Blacklock;" and those who have heard him sing, will, upon perusal of this little piece, have the idea of his manner and taste strikingly recalled to their recollection.'—(*British Poets,* xi. 1158.) 'He will,' Professor Denina tells us, in his *Essay on the Revolutions of Literature* 'to posterity seem a fable, as to the present age he is a prodigy. It will be thought a fiction, that a man blind from his infancy, besides having acquired a surprising knowledge of Greek, Latin, Italian, and French, should at the same time be a great poet; and without ever having seen the light, should, notwithstanding, be singularly happy in his descriptions.'

The music to which these words are adapted, is an Italian Quartet, composed by

VINCENZO RIGHINI,

who was born at Bologna, about the year 1758, and became the pupil of the celebrated Padre Martini. At an unusually early age, he was engaged as a singer at the Opera-Buffa, at Prague, and there acquired that taste for harmony of the rich German school, which is so apparent in all his works. He soon afterwards was chosen, by Joseph II., as Singing-master to the Imperial Family, and at the same time became Kapellmeister of the Italian Opera at Vienna. In 1788, he engaged in the service of the Archbishop and Elector of Mentz, for whom he composed much church-music. Afterwards, he was invited to Berlin, by Frederick William II., and in 1793 was appointed Master of the Royal Chapel, with a salary of 4000 dollars. He died at Bologna, in 1812. Righini was a composer of more than ordinary merit, but his works are little known any where, and his very name had hardly reached this country, till a brief memoir of him, from *Gerber's Lexicon,* appeared in the *Harmonicon,* at the commencement of the year 1833.

SACRED SONG, (Page 16.)

The Lord, th' Almighty Monarch, spake,
And bade the earth the summons take,
Far as his eyes the realms survey,
Of rising and declining day.

Reveal'd from Sion's sacred bound,
The seat with matchless beauty crown'd,
Our God his course shall downward bend,
Nor silent to his work descend.

At his approach the fire shall blaze,
And, kindled, pour its streaming rays;
Devouring flames shall march before,
And mightiest tempests round him roar:

Heaven from above shall hear his call,
And thou, the vast, terrestrial ball!
While man's whole race their Judge shall meet,
In countless throngs before his seat.

Merrick's version of Psalm L. has furnished us with the above stanzas, which we have applied to a majestic German Hymn,—new, we believe, to this country,—by Beethoven.

LUDWIG VAN BEETHOVEN,

was born at Bonn, in the electorate of Cologn, December 17th, 1770, where his father was principal vocal tenor, and his grandfather, Kapellmeister, in the Chapel of the Elector. His first master was Neefe, Court Organist, but he finished his studies at Vienna, under Haydn and Albrechtsberger. After completing his term with the latter, he returned to Bonn, where he remained only a short time; for the capital of the Austrian empire had more attractions, and there he finally settled, scarcely ever quitting the city or its environs, during the whole remaining period of his life. In 1809, he was on the point of accepting an engagement, as *Maestro di Capella,* at the court of Jerome Buonaparte, but the Archduke Rudolph obtained for him a pension of 720 florins*, on condition of his not quitting the imperial dominions without consent. Anxious, however, to accept an invitation from the Philharmonic Society of London, to visit our metropolis, in 1826, he obtained permission for the purpose, but his infirmity, deafness, had increased to a degree which debarred him from every kind of conversation, except by means of writing; and finding his spirits, under so afflicting a privation, unequal to the fatigue of a long journey and the excitement of new society, he reluctantly abandoned his design of reaching our shores. In the December of the same year, he was seized with an inflammation of the lungs, and this malady was immediately succeeded by dropsy, which terminated his life on the 26th of March, 1827. His remains were deposited with much ceremony at Friedhofe, near Vienna, where a handsome monument is erected to his memory. He died without issue, never having been married.

Beethoven's compositions are chiefly instrumental, though his genius was by no means confined to this class. His opera, *Fidelio,* has, it is true, been over-rated here, but his oratorio, *The Mount of Olives,* his Grand Mass, and a few other works, show what might have proceeded from his fertile mind, had its great powers more frequently been directed to vocal music, especially of the sacred kind.

AIR, (Page 18.)

Eternal Ruler of the skies!
  To whom, inspired by hope, we pray,
Whose power true wisdom ne'er denies,
  Whose justice all thy acts display,
    Whose righteous mercies never cease;—

That which we humbly ask, bestow,
  Our wand'rings from the right forgive;
'Teach us to feel for others' woe,'
  And, dying, let us hope to live
    Again, in realms of endless peace!

The music is that set to the solemn prayer of Egyptian priests, '*O Isis und Osiris,*' in Mozart's *Zauberflöte,* to which the above lines have now been written, many volumes of sacred poesy having in vain been searched for verses suitable, in quantity, measure, and sentiment, to our purpose. And here it may not be irrelevant to observe, that, though far from being inclined to allow any such latitude in the choice of airs, as it is said, a dissenting preacher† recommended, yet we can discover no valid objection to applying to sacred words secular music which is wholly unassociated with ideas of an amatory, a profane, low, or ludicrous kind.

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* Or about 72*l.* English; a miserable pittance, it must be confessed.

† Who adapted a hymn to the tune of a vulgar song, remarking, 'It is not fit that the d——l should have all the good tunes to himself.' But he had an abundance of precedents for his practice. A collection of *Laude,* or hymns, printed at Venice, in 1512, contains several devout poems, directed to be sung to the air, '*Ben venga Maggio;*' and the custom of singing religious verses to profane melodies was general in Italy at that period. Thus the hymn, '*Jesu sommo diletto,*' was

The original key of this air is F: we have transposed it a fourth higher, and thus brought it within the compass of a soprano voice, without carrying it beyond the limits of that kind of base, or barytone, which is so much more common than the deeper voice.

JOHN CHRYSOSTOM WOLFGANG THEOPHILUS MOZART,

was born on the 27th of January, 1756, at Saltzburg, where his father was assistant-chapel-master to the Archbishop, a sovereign prince. At the age of three years, Wolfgang manifested so strong a disposition for music, that his father taught him to play a few airs on the harpsichord. At six he began to compose, but having acquired no skill in musical notation, his thoughts were committed to paper by his father[*]. In 1762, he played a concerto at Munich, before the Elector; and in the following year made an extensive musical tour, in the course of which he performed before the French royal family, at Versailles, and in the presence of George III., at Buckingham House. In 1768, he returned to Vienna, and at the desire of Joseph II. composed a comic opera, *La Finta Semplice,* which, however, was not performed. The year after, Italy was witness to his extraordinary ability. At Rome, he received the order of the Golden Spur from the Pope; and at Bologna was unanimously elected a member of the Philharmonic Academy. While in Italy, he produced two operas, both now forgotten, his first really great work having been his *Idomeneo,* composed for the Elector of Bavaria in 1781, the principal female character in which was written for Constance Weber, to whom he was then paying his addresses, and who subsequently became his wife. The year 1782 gave birth to his *Enlèvement du Sérail*[†]; in 1786, he produced *Le Nozze di Figaro;* in 1787, *Don Giovanni;* in 1790 *Cosi fan tutte;* and in 1791 *Die Zauberflöte,* as well as *La Clemenza di Tito.* During this period of little more than ten years, he also gave to the world his six splendid symphonies, his quartets, quintets, sonatas, masses, &c., altogether amounting, even in quantity, to what, it may almost be said, would have required as much time to copy fairly. His last work was the *Requiem,* the *filling-up* of some parts of which he did not live to complete, a circumstance which has given rise to a story, circulated with considerable industry, that portions of this—and these some of the best—were from the pen of his friend Süssmayr: but no other refutation of so improbable an account is necessary, than that which a calm, critical examination of the score itself will afford.

Mozart died at Vienna, on the 5th of December, 1792, leaving a widow and one son in circumstances almost amounting to destitution; for, though not extravagant, he

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sung to the music of '*Leggiadra damigella;*' and '*Crucifisso a capo chino,*' to that of '*Una donna d'amor fino,*' one of the most highly-objectionable pieces in the *Canzoni a ballo.* (See *Life of Lorenzo de' Medici.*) The Presbyterians, however, at one time, were not very nice on this point. In Lewis's '*Presbyterian Eloquence,* Lond. 1720,' are, among other 'new and pleasant Christmas Carols,' 'a carol for Christmas Day,' to the tune of 'over hills and high mountains;' for New-Year's-Day, to the tune of 'O, caper and frisk it;' and for Twelfth-Day, to an air, the leading words of which shall not sully our pages. The *rage* for singing psalms to popular tunes began in France. About the year 1540, Clement Marot, the favourite poet of the court of Francis the First, assisted by his friend, Theodore Beza, produced a version of David's Psalms, in French rhyme. These, Warton tells us, (*History of Poetry,* sect. xlv.) 'were sold so rapidly, that the printers could not supply the public with copies. By each of the royal family, and the principal nobility, a psalm was chosen, and *fitted to the ballad tune which each liked best.*'

[*] The present period furnishes a still more extraordinary instance of precocity, in the person of the son of the Right Honourable Sir Gore Ouseley, who, at the age of five, invented and played on the piano-forte, compositions not only far superior to any recorded of infantine genius, but possessing merit of a positive as well as relative kind. These, as produced, were faithfully written down by Miss Ouseley, an able musician, the child's eldest sister, and remain undisputed, irrefragable evidence of the reality of this intellectual phenomenon.

[†] The success of this, of course, excited the jealousy of the Italian company at Vienna, who caballed against Mozart, and persuaded the Emperor, Joseph II., that the opera had no merit. 'This piece,' said the monarch to the composer, 'surely is too full of notes.'—'It contains just as many as are needful, Sire,' was the laconic reply of genius that felt its own dignity.

Royal

was unmindful of pecuniary matters, and never was adequately remunerated for his labours. The works which have been the delight of tens of millions of human beings, and, probably, are destined to operate as a charm on civilized society for ages to come—scarcely supplied their illustrious author with the means of subsistence, and had no power to save his widow and child from circumstances not far removed from indigence.

SOLO, '*Hear my Prayer, O Lord!*' (Page 19.)

Part of a solo anthem composed by Dr. Dupuis, and never before published*, the words from Psalm CII.

THOMAS SAUNDERS DUPUIS, MUS. D.,

born in London, in 1733, was educated in the King's Chapel, under Bernard Gates, and afterwards became a pupil of Travers, organist to the King. On the death of Dr. Boyce, in 1779, Mr. Dupuis succeeded him as organist and composer to his Majesty. In 1784, he was named one of the assistant-directors of the commemoration of Handel, and received his degree as doctor in music from the University of Oxford, in 1790. He died in June, 1796. A selection from his works for the church was published shortly after his death, in two volumes, by his friend and pupil, John Spencer, Esq. The four Services and fourteen Anthems which there appear, bear full testimony to his superior taste and knowledge, and though hitherto neglected by our choirs, cannot very long remain in their present dormant state.

TRIO, '*In God's name will I rejoice,*' (Page 21.)

from Purcell's Anthem, 'Be merciful unto me:' the words from Psalm LVI., verses 10 and 11.

HENRY PURCELL,

who is justly the boast of the English school of music, was the son of Henry Purcell, gentleman of the Chapel Royal at the Restoration, and one of the second set† of children of the chapel, under Captain Cook, though he finished his musical studies with Dr. Blow. Of so decided and commanding a character were his abilities while yet a boy, that at the early age of eighteen he was appointed Dr. Christopher Gibbons' successor, as organist of Westminster Abbey; and six years after, in 1682, he became one of the organists of the Chapel Royal. Thus far, Purcell's education and official situations led to the composition of church music, but the strength of his genius now developed itself in music of the secular kind, and ***Dido and Æneas, King Arthur, Bonduca, The Tempest, The Indian Queen, Dioclesian, Don Quixote,*** several Odes, a multitude of Cantatas and other detached pieces, are lasting proofs of the originality of his conceptions and the extensiveness of his powers. His Anthems amount to more than a hundred in number, and (besides his entire operas) his Duets, Songs, &c., fill two thick folio volumes, collected after his death, and published by his widow, under the title of ORPHEUS BRITANNICUS*. He died—Sir John Hawkins conjectures of consumption—on the 21st of November, 1695, and was buried in Westminster Abbey, where, on a tablet, placed there by Lady Elizabeth Howard, is the following much-celebrated inscription, generally ascribed to Dryden :—

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* Our copy of this Anthem consists only of a treble and base, without a single figure, or any other sign of accompaniment: for the filling-up, we, therefore, are responsible.

† Those who were admitted children of the Chapel at the Restoration, are now distinguished as the *first set.* Among the number, occur the names of Blow, Wise, Pelham, Humphrey, &c. Henry Cook, the Master, had held a captain's commission in the army during the civil wars, and, as a proof of his loyalty, retained his title till his death.

Here lies
HENRY PURCELL, Esq.,
who left this life,
and is gone to that blessed place
where only his harmony
can be exceeded.
Obiit 21mo die Novembris,
Anno Ætatis suæ 37mo
Annoq. Domini 1695.

DUET, '*Of Stars the fairest.*' (Page 24.)

OF stars the fairest, pledge of day,
That crown'st the smiling morn,
How brighten'st thou, O Sun, the world,
Thou eye and soul of all!

Ye purling fountains tune His praise,
And wave your tops, ye pines!
Ye plants exhale, ye flowers breathe
On Him your balmy scent!

Ye valleys, hills, and shady woods,
Our raptur'd notes ye heard;
From morn to ev'n ye shall repeat
Our grateful hymns of praise.

From Haydn's *Creation.* The original words, in German, were written by the Baron Von Swieten, though the idea was suggested, according to the *Dictionnaire des Musiciens,* by an Englishman named 'Lidley.' (*Liddell,* we rather think, is the true name.) For the translation, as it appears in the composer's own score, we are indebted to the Baron himself, whose labours certainly do not exhibit him in a very favourable light as an English scholar. It has since been somewhat improved, and in the present version two or three other words have been altered, but the beauty of the music must plead an apology for the verbal defects still so conspicuous†. We have omitted the intermediate chorusses in this composition, and otherwise abridged it, in doing which it became necessary to unite the parts by a few notes not in the score: these are distinguished by the smallness of the character.

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* The following character of Purcell, as a composer of church-music, is given in the *Harmonicon* for May, 1833, and will not, perhaps, be thought out of place here: it is our opinion to the very letter. 'Purcell's great fame is founded on his productions for the theatre and the chamber: in his compositions for the church he met with equals in his own country, and superiors abroad; and when his anthems are compared with those of his successors,—those of Clark, Croft, Green, and Boyce,—though the science displayed in many of them, and the study which some have cost, will readily be granted, yet in melody, in pleasing combinations, and above all, in that judgment which dictates how sound should be adapted to sense, it will be in vain that his admirers attempt to rank him with such of his followers as we have named, who possessed advantages that seemed to be denied to composers at the close of the eighteenth century.'

† It is rather a curious fact, that in the English books of the *Creation,* the words of this, as well as other pieces, have always been printed in continuous lines, it having been concluded, we are to suppose, that where there is no rhyme there can be no measure!

JOSEPH HAYDN,

by whom modern instrumental music may be said to have been created, was born at Rorhau, a small village not many leagues distant from Vienna, on the 31st of March, 1732. His father was a wheelwright, and also sexton of his parish: he had a good tenor voice, and could play sufficiently well on the harp to accompany his wife, who, on Sundays, amused her family and neighbours by singing Hungarian and other national airs. At the age of five, the young Haydn exhibited, at these little concerts, so fine an ear for music, that the schoolmaster of a neighbouring town gratuitously took him under his care, and at Haimbourg he received his first instructions in reading, writing, and Latin, and on the violin and other instruments. After two years, M. Reiter, imperial kapellmeister, entered him as a chorister of St. Stephen's, at Vienna, where he remained eight years, when his voice changed. He was now left to provide for himself, and just contrived to subsist by giving a few lessons, and occasionally playing at inferior concerts. Not having the means to enjoy society, he devoted himself wholly to his musical studies, and to the *Gradus* of Fux, and the first Six Sonatas of E. Bach, considered himself indebted for his early knowledge and taste. About this time, he was introduced to Metastasio, the poet, through whom he became acquainted with Porpora, then at the height of his celebrity, and from this composer gained much valuable instruction, not only in harmony and singing, but in the Italian language. At the age of eighteen, he produced his first quartet, which met with general applause, though the old musicians criticised it severely. The following year, he composed an opera, on the subject of *Le Diable Boiteux,* the performance of which was forbidden after the third representation. His increasing reputation now induced the Prince Esterhazy to engage him as his *maître de chapelle,* in which capacity he produced many of his early symphonies and other works, enjoying the singular advantage of having the prince's band daily at his command, to try the effect of his compositions, as he proceeded in them. In 1785, he was commissioned by a Spanish ecclesiastic to compose instrumental music for a religious ceremony, in which the seven last words of our Saviour were introduced in a very peculiar manner, a work which is annually performed in the Cathedral of Cadiz.

Haydn's first visit to this country took place in 1790, when he was engaged by Salomon to compose six symphonies for his concerts, and to conduct them. In 1794, he returned to London, under a similar engagement from the same liberal professor, and produced other symphonies, making up twelve, which now are known by the epithet *Grand,* a distinction they richly merit, being, beyond dispute, his instrumental chefs-d'œuvre. In England, Haydn was very honourably received: the university of Oxford conferred on him the degree of doctor in music; he was invited by the King to Buckingham House; and the nobility treated him with great hospitality. His time was also profitably passed, for the independence which he enjoyed to the end of his life was acquired in this country. In his sixty-fifth year, he commenced his greatest work, the oratorio of *The Creation,* which was completed and performed in the Schwartzenberg Palace, during the Lent of 1798, at the expense of the Dilettanti Society of Vienna. Two years after this he wrote his oratorio, *The Seasons,* the words imitated in German from Thomson's poem, by the same friend who had translated the *Creation* from English into German, and back again into English. His fame was now at its zenith; the *Institut National* of France elected him a member, from among many distinguished competitors for the honour, of whom Richard Brinsley Sheridan was one; and though the justice of the choice was at the time disputed by a few captious persons, it is now universally admitted. He died at Vienna, on the 29th of May, 1809, in his 77th year, and, the capital of the Austrian empire then being in the possession of the French, was privately buried at Gumpendorff. Haydn married early, but not happily, and was soon separated from his wife. He left no issue, and his property was inherited by a blacksmith; though he bequeathed about 500*l.* to two faithful servants. His compositions are almost incredibly numerous, and include every class of music. Many are irretrievably lost, the only copies of them having been destroyed in the fire which consumed the palace of Prince Esterhazy, a few years before the death of the composer*.

ANTHEM, '*O come hither, and hearken,*' (Page 28,)

Composed by Dr. NARES, the words from Psalms lxvi. verse 14, cxviii. verse 18, and lx. verse 17. This, written after a dangerous illness, was the last work of the author: it has never before appeared in print, and as our copy consists only of the vocal part, and an unfigured base, we have supplied the rest of the accompaniment from conjecture.

JAMES NARES, MUS. D.,

born at Stanwell, in Middlesex, in 1715, was entered as a chorister in the Chapels-Royal, and finished his musical studies under Dr. Pepusch. At an early age he was chosen organist of York cathedral. In 1756, he succeeded Dr. Greene, as organist and composer to the king; and about the same time received the degree of Doctor in Music from the University of Cambridge. On the resignation of Mr. Gates, in 1757, he became master of the children of the Royal Chapel, an office which he resigned to his pupil and friend, Dr. Ayrton, in 1780, and died in the year 1783. Dr. Nares was the elder brother of Mr. Justice Nares (formerly one of the judges in the Court of Common Pleas), and father of the late very learned and highly-respected Archdeacon of Stafford. He published several works, the best known of which are 'Twenty Anthems in Score, composed for the use of the Chapels-Royal,' &c., and a volume of 'Catches, Canons, and Glees,' dedicated to a nobleman with whom he was in constant intercourse, the Earl of Mornington (father of the Duke of Wellington), a most excellent musician: and after his death a second volume was printed by his son, consisting of 'A Morning and Evening Service, together with Six Anthems in Score,' &c†.

DUET, '*O hold thou me up,*' (Page 32,)

Composed by MARCELLO, the words from Psalm xvii.

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* It is a remarkable fact, that the score of a grand opera, in Haydn's own handwriting, composed for the King's Theatre, but never performed, is now reposing in the library of a gentleman in London, totally unknown, except to its possessor!

† The *Harmonicon* for October, 1829, thus speaks of Dr. Nares :—'. . . his numerous productions for the church are rich in beautiful melody, as well as in harmony; not elaborate, but of the purest kind; and his judgment in setting the various parts of our Liturgy has been equalled by few, if any, and exceeded by none; for his natural good sense and cultivated understanding led him not only to avoid the errors which are too apparent in many ecclesiastical composers who preceded him, but also qualified him to become the guide of those who followed, and had discernment and wisdom enough to profit by his examples.'

BENEDETTO MARCELLO,

A Venetian nobleman, born in 1686, was the son of Agostino Marcello, a senator. His elder brother, Alessandro, a philosopher and mathematician of eminence, and also a composer, had frequent musical parties at his house in Venice, at which his young brother, Benedetto, imbibed that taste for the art whereby he afterwards so much distinguished himself. The latter was the pupil of Gasparini and Antonio Lotti. In the years 1724, 5, and 6, appeared his great work, the first fifty Psalms, paraphrased in Italian by Giustiniani, which he set to music as solos, duets, &c., and thus transmitted a name to posterity, which otherwise would long ago have been consigned to oblivion, in spite of the antiquity of his family and of his patrician rank. But this great dilettante did not dedicate the whole of his time to his favourite pursuit, he held several honourable posts in the state, and was a judge in one of the Councils of Forty. He was likewise a poet, and not only wrote words for his own purpose, but furnished them to other composers. He was the author of a drama, entitled *Arato in Sparta*, and an oratorio, *Giuditta*, as well as Sonnets, &c. He died in 1741. His Psalms were published at Venice, in eight folio volumes. These, with English words slightly altered from our translation, were reprinted in 1757, by Mr. Garth, of Durham; and from the latter, collated with the original, the present duet is copied.

SACRED SONG, (Page 34.)

Yon abbey bell, so full and swelling,
Whose rich vibrations greet the ear,
To me in solemn note seems telling
Of Faith, of Hope, of heaven near.

My heart with holy joy is bounding,
From earth my thoughts are on the wing,
Whene'er the welcome call is sounding,
That bids me join the choir, and sing
Amen! Amen! Amen!

The music is by the Chevalier Neükomm: the words, to suit the measure, have been written for this work.

SIGISMUND NEÜKOMM,

in 1778, drew his first breath in the city which had the honour to give birth to Mozart. In 1798, he became the disciple of his relative, Haydn. In 1804, he was engaged as director of the opera at St. Petersburg, but the rigorous nature of the climate would not allow him to continue to hold that appointment. He then made Paris his place of residence, and for some years became an inmate, as a friend, in the house of Prince Talleyrand, whom, when sent as ambassador to the English court, he accompanied to this country, where he has principally resided ever since; though obliged, on account of his health, to pass the winters in the South of France, or Italy. M. Neükomm has long retired from all professional employment, except as a composer; and an oratorio, written for the ensuing Festival at Birmingham, will, if the reports of able judges may be relied on, place him nearly on a level, in this branch of composition, with his illustrious master and kinsman.

CHORÁL, (Page 35.)

Come, O come, with sacred lays
Let us sound th' Almighty's praise.
Hither bring in true consent,
Heart, and voice, and instrument.
To your voices tune the lute,
Let not tongue nor string be mute;
Not a creature dumb be found,
That hath either voice or sound.
Come, ye sons of human race,
In this chorus take your place,
And amid this mortal throng
Be you masters of the song.
Let, in praise of God, the sound
Run a never-ending round;
That our holy hymn may be
Everlasting, as is HE.

GEORGE WITHER, author of these verses,—which form a part of what he calls a sonnet, though they are a spirited paraphrase on the 148th Psalm,—was born in 1588, studied for some time at Magdalen College, Oxford, then entered at one of the Inns of Court, joined the puritanical party, and, for an indiscreet use of his pen, was committed to the Marshalsea for several months. In 1639, he became Captain in Lord Arundel's regiment; but afterwards joining again the presbyterians, rose to great rank in Cromwell's army. At the Restoration, he lost all he had acquired, was committed to Newgate for a libel, when released led a rambling life, and died in 1667. His poetry exhibits true poetical talent, and evinced great taste, till his puritanical opinions imparted a sourness to all his effusions.

The music is what the Germans denominate a *chorál,* or church-song, a short piece of simple counterpoint, from a manuscript score in our possession, by

FRIEDRICH HEINRICH HIMMEL,

born in the electorate of Brandenburg, in 1765, and the reputed son of Frederick William II. He was intended for the church, and studied theology in the University of Halle, but his strong bent for music finally led him to adopt this art as his profession. He studied under Naumann at Dresden, and his first work was Metastasio's oratorio, *Isacco,* which he set so successfully as immediately to obtain the patronage of the King of Prussia, who enabled him to travel into Italy, then considered the best school of music. On the death of Reichardt, he was appointed *Kapellmeister* at Berlin, in which situation he produced all his best works, among which are, the operas of *Semiramide; Vasco de Gama;* the *Fanchon* of Kotzebue, and the *Sylphs:* a funeral Cantata on the death of his patron, Frederick-William II.; a second grand sacred Cantata, whence the above is extracted; a *Te deum,* a *Vater-Unser,* a set of Sonatas, numerous songs, &c. In 1797, he visited Petersburg, and was loaded with imperial presents. In 1801, he travelled into France and England, but was not publicly heard in this country. He died at Berlin in 1814. Himmel possessed great powers of invention, especially as a melodist, and gained the reputation of being one of the finest piano-forte players in Europe.

AIR, '*Lamb of God,*' (Page 37.)

The *Agnus Dei* of Mozart's first Mass, in C, adapted to the translation of the words as it appears in our liturgy.

The chant which follows this, is the composition of Mr. John Soaper, one of the gentlemen of the chapel to George III.

Anthem, '*Lord, what love have I unto thy law,*' (Page 40.)

Composed by Kent; the words from Psalm CXIX.

JAMES KENT,

born at Winchester in 1700, was educated in the King's Chapel, under Dr. Croft. At an early age he was appointed organist to Trinity College, Cambridge, which situation he quitted in 1737, on being chosen organist of the Cathedral at Winchester, which office he resigned in 1774, and died in 1776. Mr. Kent rendered much assistance to Dr. Boyce, in his splendid compilation, the Collection of Cathedral Music, and his services are acknowledged in the last volume of that truly national work. As a composer, it is said of him, by the Rev. Mr. Bingley,—'By any one conversant in music, it will easily be discovered that Mr. Kent was a pupil of Dr. Croft. Indeed, he often, without hesitation or scruple, followed the ideas of his great master in his compositions*.'

It has been truly remarked, in relation to this composer, that, 'The grand test of excellence in music, as in the other fine arts, is great and continued popularity. Whatever pleases generally, and for a long series of years, must possess uncommon merit. Such is the case of the lovely anthem, "Hear my prayer," which has been an object of universal admiration ever since it was published, and seems destined long to retain public favour. But "Lord what love have I unto thy law," "When the Son of Man," "My song shall be of mercy," as well as others, are sufficient to establish the reputation of an ecclesiastical composer†.' These, with several more, were published in a volume, during the life of the composer, and bear undeniable testimony to his feeling, taste, and knowledge.

Air, '*Every day will I give thanks,*' (Page 45.)

Psalm cxlv., verse 2, from Handel's Anthem, 'I will magnify Thee,' composed between the years 1718 and 1720, for the Duke of Chandos, at Cannons, the seat of that nobleman. It is written for a tenor voice, but most commonly sung by a soprano.

Nunc Dimittis, (Page 48.)

a part of Gibbons's almost unrivalled service in F.

ORLANDO GIBBONS, Mus. D.‡,

who was not only 'one of the rarest musicians of his time,' as Anthony Wood styles him, but one of the finest geniuses that ever lived, was a native of Cambridge, born in 1588.

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* This remark is followed by the following anecdote:—'He [Kent] once said to a singer who was attending the rehearsal of a new anthem, "I know your thoughts: there is the same passage in Dr. Croft; but could I have possibly done better than copy him in this place?"' Upon this it is justly remarked, in the *Harmonicon*,—'While inserting this anecdote, we protest against the principle it inculcates. If in music, in literature, or in any thing else, the produce of another man's mind is, without acknowledgment, to be used, because applicable, a system of plunder will soon be established, which must end in the disgust and silence of all who are endowed with genius or talent.'

† See *Harmonicon* for August, 1830.

‡ Extracted from the *Harmonicon*, for September, 1832.

At the age of twenty-one, he was appointed organist of the Chapel Royal. In 1622, he was honoured at Oxford with a doctor's degree, on the recommendation of his friend, the learned antiquary, Camden. In 1625, attending, in his official capacity, the solemnity of the marriage of Charles I.,—on which occasion he composed the music,—Gibbons took the small-pox, and died. He was buried in Canterbury cathedral, and over his grave is a monument, an engraving of which is given by Dart, with a latin inscription[*], the whole of which forms a simple but elegant tribute of conjugal affection.

Christmas Song, (Page 51.)

Messiah! at thy glad approach
The howling winds are still;
Thy praises fill the lonely waste,
And breathe from every hill.

The hidden fountains, at thy call,
Their sacred stores unlock;
Loud in the desert sudden streams
Burst, living, from the rock.

The incense of the spring ascends
Upon the morning gale;
Red o'er the hill the roses bloom,
The lilies in the vale.

Renew'd, the earth a robe of light,
A robe of beauty wears,
And in new heavens a brighter sun
Leads on the promised years.

The kingdom of Messiah come,
Appointed times disclose;
And fairer in Emanuel's land
The new creation glows.

John Logan, author of these verses,—which appear in his works as his seventh hymn,—a Scottish divine, born in Mid-Lothian, in 1748, was ordained minister of South Leith in 1773, and died in 1788. His *Philosophy of History* was published in 1781, and his poems in the same year, the latter reaching a second edition in 1782. After his decease, two volumes of his sermons appeared, which, says his biographer, Dr. Anderson, 'though not so exquisitely polished as those of Dr. Blair, possess in a higher degree the animated and passionate eloquence of Massillon and Atterbury.' The music of this is from a collection of *Spiritual Songs (Geisttiche Gesänge)*, by

CARL PHILIP EMANUEL BACH,

second son of the celebrated Sebastian Bach, born at Weimar, in 1714. Having been intended for the profession of the civil law, he studied in the universities of Leipsic and Frankfort; but his father, perceiving that his inclination for music was not to be controlled, at length permitted him to adopt it as a profession. In 1740, he entered the service of Frederick of Prussia, who had just ascended the throne, in which he continued till the year 1767, when he was chosen to succeed Telemann as Music-Director at Hamburgh, where he remained till his death, which took place in 1788.

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[*] The following is a translation of the inscription:—To Orlando Gibbons, of Cambridge, born among the muses and music; Organist of the Royal Chapel; emulating by the touch of his fingers the harmony of the spheres; composer of many hymns, which sound his praise no less than that of his Maker; a man of integrity, whose manner of life and sweetness of temper vied with that of his art. Being sent for to Dover, to attend the nuptials of King Charles and Mary, he died of the small-pox, and was conveyed to the heavenly choir on Whitsunday, *anno* 1625. Elizabeth, his wife, who bore him seven children, little able to survive such a loss, has, to her most deserving husband, with tears, erected this monument.

Emanuel Bach is now more esteemed for his vocal than his instrumental works, but both illustrate his avowed opinion, that 'music ought to touch the heart, and this can never be effected by running, rattling, and drumming passages.' His compositions, Dr. Burney, in his German Tour, tells us, were thought 'long, difficult, fantastic, and far-fetched;' but it is remarked, in a recent work, that 'E. Bach's "long and difficult" compositions, compared to the music of the present century, are brief and easy. The whole of one of his sonatas lies in the compass of half a single modern movement; and there are few tolerable players now, who, when acquainted with his manner, would not execute any work of his at first sight. Taste and feeling are his attributes, and with him originated the style which Clementi, Dussek, and Cramer, in their expressive movements, brought to perfection.' *(Harmonicon,* vol. vii.)

Sacred Round, (Page 52.)

By Dr. Boyce, from Warren's Collection of Canons, &c.

Trio, '*O Lord, thou hast searched me out,*' (Page 53,)

The first movement of an Anthem by Dr. Croft; the words from Psalm cxxxix., verse 1.

WILLIAM CROFT, Mus. D.,

a native of Eatington, county of Warwick, was born in 1677, and received his education in the King's Chapel, under Dr. Blow. He was the first organist of St. Anne's Westminster. In 1700, he was admitted a Gentleman of the Chapel-Royal; in 1704, he was appointed joint-organist of the same, having Jeremiah Clark as his colleague, on whose decease, in 1707, he obtained the whole place. In 1708, he succeeded Dr. Blow, as Master of the Children and Composer to the Chapel-Royal, and as organist of Westminster Abbey. In 1715, the University of Oxford conferred on him the degree of Doctor in Music, on which occasion his exercises were a Latin and an English Ode, written by Dr. Trapp, both of which were afterwards curiously engraved in score, and published under the title of *Musicus Apparatus Academicus.*

Dr. Croft, in 1724, published his noble work, *Musica Sacra, or Select Anthems in Score,* in two volumes, folio, in the preface to which he mentions that it is the first attempt to print from plates, instead of types, a fact not devoid of interest to the antiquary. These anthems possess all that solemnity which should ever characterize music of the Church, a quality not incompatible with pleasing melody; a no less distinguishing feature in Croft's works than the nobleness of his conception and the richness of the harmony in which he clothes his airs. In Boyce's and in Arnold's collections are other anthems, and also a fine service, by this composer. He died in 1727, of an illness occasioned by attending his duty at the coronation of George II. A monument was erected to his memory in Westminster Abbey, at the expense of his most intimate friend, Humphrey Wyrley Birch, Esq., a learned and rich barrister, who, in a long Latin inscription, commemorates not only his talents, but the sweetness of his manners, and even of his countenance*.

SOLO, '*Whither shall I go,*' (Page 57.)

This is the third movement of the anthem whence the foregoing is taken.

TRIO, '*Rejoice in the Lord, O ye righteous,*' (Page 60,)

from Psalm xxxiii., verse 1, composed by Steffani; adapted to English words by Mr. Stevens, from whose collection of SACRED MUSIC this is taken.

AGOSTINO STEFFANI,

a Venetian, born in 1650, was a chorister at St. Mark's, in Venice, during his youth, but remained there only two years, for a German nobleman, struck by his voice and appearance, procured his discharge, and took him to Bavaria, where he bestowed on him a most complete education, the musical part of which was entrusted to Ercole Bernabei, Maestro di Capella to the Elector of Bavaria. At a proper age, he was ordained, and soon became entitled to the appellation of *Abate*, or Abbot, by which he ought always to be distinguished. His reputation speedily became so great, that his compositions were sought by all; and among his admirers was the father of George I., who invited him to Hanover, made him director of his chamber music, and committed to him the management of the Italian opera. The early compositions of Steffani are for the church; but in Germany he devoted himself to secular music, and produced many operas, as well as some madrigals; but his duets, with only a harpsichord accompaniment, are the most celebrated of his works. Of these, a collection in several volumes, including nearly a hundred compositions, were made for the consort of George II., and are now in the King's Library.

Steffani was not only a musician, but a statesman. 'He had a considerable share in concerting, with the courts of Vienna and Ratisbon, the scheme for erecting the duchy of Brunswick-Lunenburg into an electorate; for which service the Elector assigned him a handsome pension, and Pope Innocent XI. gave him the bishopric of Spiga. In consequence of this, he no longer put his name to his compositions, but adopted that of his secretary, Gregorio Piva; and in 1708 relinquished his appointments in Hanover, in favour of the, afterwards, great Handel. He died at Frankfort, in the year 1729.

SACRED SONG. (Page 64.)

Oh! most delightful hour by man
Experienced here below,
The hour that terminates his span,
His folly and his woe!

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* 'Nec solemnitate tantùm numerorum, sed et ingenii, et morum, et vultûs etiam suavitate, egregiè commendavit.'

Worlds should not bribe me back to tread
  Again life's weary waste,
To see again my day o'erspread
  With all the gloomy past.

My home, henceforth, is in the skies,
  Earth, seas, and sun, adieu!
All heaven unfolded to my eyes,
  I have no sight for you.

Part of 'Stanzas subjoined to the yearly bill of mortality of the parish of All Saints, Northampton, for the year 1789,' by Cowper, the justly-celebrated author of *The Task*, and many other works, not less distinguished by their pure morality, unaffected humanity, admirable wit, and musical numbers. The music, by Beethoven, is an adaptation of his German Song, 'So jemand spricht, ich liebe Gott!'

ANTHEM, '*Hide not thou thy face from us, O Lord,*' (Page 66.)

A Prayer, set to music by

RICHARD FARRANT,

Gentleman of the Chapel-Royal in 1564; afterwards organist and master of the choristers of St. George's Chapel, Windsor. He is supposed to have died in 1585. Nothing further is known of this most pathetic composer. His anthems, 'Call to remembrance,' and the present, are still used at Whitehall Chapel, on Maunday Thursday, when the sub-almoner distributes the royal charity among certain aged applicants for relief, on which occasion he is attended by the organist in waiting, and the gentlemen and children of the chapel. This anthem was performed by the Madrigal Society, at their anniversary in 1834, by about a hundred voices, each quite piano, the effect of which was so beautifully solemn, so sacredly awful, that it can be better imagined than described. In our cathedrals, this is commonly sung too quick. Its power can only be duly felt, when performed with that slowness which is here indicated by the metronomic number.

TWO CHANTS, (Page 67,)

by Pelham Humphreys, of whom we shall speak hereafter, and Thomas Purcell, father to the great composer.

DUET, '*The sorrows of my heart,*' (Page 68.)

from an anthem for five voices, 'Turn thee unto me, O Lord,' by Boyce. The words from Psalm xxv., verse 16.

WILLIAM BOYCE, MUS. D.,

was, in 1710, born a citizen of London, his father, a cabinet-maker, residing at the time of his birth at Joyner's Hall, of which he was housekeeper. He received his education at St. Paul's School, and was at the same time a chorister in the Cathedral, under Charles King. Afterwards, he was apprenticed to Dr. Greene, then organist of the Cathedral; and subsequently made himself acquainted with the philosophical principles of music, by attending the lectures of Dr. Pepusch. In 1736, he was chosen to succeed Kelway, as organist of St. Michael, Cornhill; and on the death of Weldon, in the same year, was appointed one of the composers to the king. His serenata, *Solomon*, was produced about the year 1743. In 1749, he composed an ode, written by Mason, for the installation of the Duke of Newcastle, at Cambridge, and also an anthem, the merits of which obtained for him, from that University, the unsolicited degree of doctor in his faculty. At this time, he set *The Chaplet,* a musical drama by Moses Mendez, a rich stock-broker, which had a long run at Drury-Lane Theatre. He also wrote many songs for Ranelagh and Vauxhall, some of which were collected under the title of *Lyra Britannica*; and others appeared in the *British Orpheus,* &c. In 1755, he lost his friend, Dr. Greene, whom he succeeded as Master of his Majesty's band of musicians. In 1758, on the death of Travers, he became one of the organists of the Chapels-Royal. At the same period, he produced his grand anthem, 'Lord, thou hast been our refuge,' for the Feast of the Sons of the Clergy, a work which still is performed at that annual meeting. The duet, 'Here shall soft Charity repair,' was originally composed for the Leicester Infirmary, and is never omitted at the triennial meetings of the choirs of Worcester, Hereford, and Gloucester. In 1760, he published the splendid collection of CATHEDRAL MUSIC BY ENGLISH MASTERS, 'a work in every way an honour to the country; while it is no less a proof of the laborious research and active discrimination of the editor, than of his liberal spirit, for it was brought out without a chance of any commensurate profit.' In 1779, repeated attacks of gout terminated the active and honourable life of this great English musician. He was interred in St. Paul's Cathedral, with every mark of respect and affection. Immediately after his death, his widow published fifteen of his Anthems, together with a Te Deum and Jubilate, in score: and about the year 1804 appeared twelve more anthems, and a short service, printed by Lavenu, who purchased the copyright of Dr. Boyce's only son. But the former collection is greatly superior to the latter, which, we have reason to know, contains much that the author rejected, when he made the selection published by his relict. The anthems, 'Lord! thou hast been our refuge,' and 'Blessed is he that considereth the poor,' were printed in score, by Bland and Weller, in 1802.

SOLO, '*Praise the Lord, O my Soul,*' (Page 69.)

The first movement of a Solo Anthem, by Dr. Greene; the words from Psalm ciii., verses 1 and 2.

SOLO, '*Vouchsafe, O Lord,* (Page 72,)

from the *Te Deum* composed by Handel, at the desire of George II., to celebrate the victory gained over the French army by the allied troops of England and Austria, at Dettingen, in 1743. This was written for a base voice, by which it is always sung in public performances, but is well suited to a soprano.

CHORUS, '*Pie Jesu Domine,*' (Page 73,)

from the *Missa pro Defunctis,* or *Requiem,* of

MARIA-LUIGI-CARLO-ZENOBI-SALVADOR CHERUBINI.

Florence had the honour to give birth to this composer, in 1760. He early commenced the study of music, and before he had completed his thirteenth year, produced a Mass and an Anthem, which excited the astonishment of his native city. The success of these and other works induced the Grand Duke, Leopold II. of Tuscany, to grant him a pension, by which he was enabled to place himself under the instruction of Sarti, then residing at Bologna, with whom he remained four years.

In 1784, Cherubini visited London, and composed for the King's Theatre *La Finta Principessa,* and *Giulio Sabino,* Marchesi, the celebrated soprano, making his debut in the latter. After remaining here two years, he went to Paris, and brought out several operas with great success. *Lodoiska* was produced in 1791, at the *Théâtre Feydeau;* and this was followed by *Elisa, Anacreon, Medée, Les Deux Journées,* &c. In 1805, he visited Vienna, and wrote his *Faniska* for the Imperial Theatre. In 1815, the Philharmonic Society invited him to London, and engaged him to compose a Symphony, an Overture, and a grand concerted vocal piece, all of which were performed at the concerts of the Society, under the author's personal direction. On his return to Paris, he retired from the offices he held there, some offence having been offered him, but was soon re-elected by the Government, and still continues in the posts of composer to the King, and chief professor at the *Ecole-Royale*; he is also a member of the *Académie Royale des Beaux-Arts,* and chevalier of the *Légion d'Honneur.* So recently as last year he composed a grand opera for the *Académie Royale de Musique, Ali-Baba,* of which the French critics spoke in terms that at least evinced their grateful recollection of his former services.

The genius of Cherubini shines brightest in his sacred music. His mass for three voices is a masterpiece; but his Requiem, composed on the death of Méhul, and performed at the Abbey of St. Denis, in 1818, may be mentioned as the greatest of his works. It is almost unknown in this country, though sixteen years have elapsed since its production*!

RECIT. ACCOMP^{D}., '*Comfort Ye,*' and AIR, '*Every Valley,*' (Page 76,)

from THE MESSIAH. The words from Isaiah, Ch. xl., verses 2, 3, and 4.

SOLO, '*Ascribe unto the Lord,*' (Page 81,)

from Psalm xcvi, verses 8 and 10. This is part of a motet by

GIAMBATISTA BASSANI,

a native of Bologna, *Maestro di Capella* in that city, and master to Corelli. He flourished from about 1675 to 1703, when the last of his works was published. He was a successful composer for the church, theatre, and chamber, and also an excellent performer on the violin.

HYMN, (Page 84.)

Thee, Lord, our King, and Thee alone,
Attentive to thy laws, we own;
Indulgent still, Almighty friend,
Thy arm in Israel's cause extend,
And let us on thy aid reclined,
Thee still our great salvation find.

Thou, Lord, each adverse power shalt quell,
Thy strength their gath'ring force dispel;
That strength our boast, thy hallow'd name
Our hymns of loudest praise shall claim
While time shall roll its rapid tide,
And day and night thy works divide.

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* It was privately performed in June 1834, at the residence of a spirited and true amateur of music, who collected the *élite* of the opera band for the purpose, and invited a few distinguished professors to hear this *Requiem,* all of whom were warm in the praise of a work which they felt, and acknowledged, ought to have been made known to this country, by some public body, long ago.

The words are the 4th and 6th verses of Merrick's version of Psalm xliv. These are adapted to the fine devotional hymn, or *Chorâl,* in Spohr's *Faust.* Of the composer we shall speak hereafter.

ANTHEM, '*Wherewithal shall a young man cleanse his way,*' (Page 86,)

from Psalm cxix., parts 2, 5, and 6, composed by Dr. Nares, and arranged from a MS. having only the voice parts and an unfigured base.

SOLO, '*Blessed are they that fear the Lord,*' (Page 90.)

Psalm cxxviii., verse 1, from an anthem composed by

WILLIAM HAYES, MUS. D.,

born at Gloucester, in 1709, and educated in the cathedral of that city, under Mr. Hine. He successively became organist of Shrewsbury, Worcester Cathedral, and Magdalen College, Oxford. In 1735, he proceeded to a Bachelor's degree, and some years after was elected Professor of Music to the University of Oxford; and in 1749 was honoured by a doctor's degree. In 1753, Dr. Hayes published his *Remarks on Mr. Avison's Essay on Musical Expression,* which, though often just, lost much of their force from the asperity with which they are written. In 1773, Dr. Hayes obtained three out of the six prize-medals given by the Catch-Club, the lovely glee, 'Melting Airs,' being one of the compositions that proved successful. His *Cathedral Music,* published in score, after his death, by his son, Dr. Philip Hayes, from which work the present solo is taken, 'will continue to be highly valued, so long as this species of composition shall remain in use.' After suffering three years from the effects of a paralytic stroke, Dr. Hayes died in 1777, and was succeeded in all his appointments by his son.

SANCTUS, (Page 92,)

by Dr. Orlando Gibbons, from his service in F.

SACRED ROUND. (Page 92.)

An Impromptu, written to fill up a vacant space in the page. The words from the Latin version of the 98th psalm, first verse.

AIR, (Page 93.)

Maker of all! through every land
Thy deeds in full record shall stand,
And farthest realms, converted, join
In homage to the name divine.
Kings shall in thee a mightier meet,
And lay their sceptres at thy feet.

Then all mankind, whose mortal frame
Th' insatiate grave prepares to claim,
Thy power, immortal Judge! shall own,
And prostrate fall before thy throne.

From Merrick's version of Psalm xxii. The music is an air, very little known, by

CHRISTOPH GLUCK,

a name very familiar to the readers of musical history. Gluck was born in the Upper Palatinate, in 1714, of humble parents; but as he was endowed by nature with genius for music, he found means, while a boy, to get instruction in the art; for in Bohemia all

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are musical. Afterwards, he was patronized by a noble amateur, who took him into Italy, and placed him under the celebrated Martini; and before he quitted what was then *par excellence* 'the land of song' he had composed several operas.

In 1745, Lord Middlesex engaged him for the King's Theatre, but the Rebellion just broke out on his arrival, and the house was closed; it was, however, soon reopened, with an opera composed by Gluck, *La Caduta dei Giganti (the Fall of the Giants)*, a compliment to the victorious Duke of Cumberland. This did not succeed, and he tried a *pasticcio*, a selection of his best airs put into one opera, which also failed. He soon saw that a good drama was as necessary as good music, and in Calzabigi found a poet who carried his designs into execution. The two soon produced the *Orfeo*, the *Alceste*, *Armida*, &c., and the most complete success attended their efforts. The first of these was produced at Vienna, in 1764. In 1776 appeared *Alceste*. The *Iphigenia in Tauride* closed the composer's musical career. Our space will not admit of any account of the musical war which agitated Paris in the year 1774, when that city was divided into *Gluckistes* and *Piccinistes*, or admirers of Gluck and Piccini; suffice it to say that it raged with ludicrous violence, and ended in the triumph of the former party.

Gluck amassed what in his day was thought a considerable fortune—25,000*l.*—and died in 1787.

ANTHEM, '*The ways of Zion do mourn*, (Page 96,)

composed by **MICHAEL WISE**; the words from Ch. i. of *The Lamentations of Jeremiah*. So highly did Dr. Burney think of this composition, that the whole of the first movement is inserted in the third volume of his History of Music.

AIR, '*He shall feed his flock*,' (Page 102,)

from THE MESSIAH. Isaiah, Ch. xl., furnished the words to which this most appropriate melody is written.

THE HYMN OF EVE, (Page 105.)

How cheerful along the gay mead
  The daisy and cowslip appear!
The flocks as they carelessly feed
  Rejoice in the spring of the year.
The myrtles that bloom in the bowers,
  The herbage that springs from the clod,
Trees, plants, cooling fruits, and gay flowers,
  All rise to the praise of my God.

Shall man, the possessor of all,
  The only insensible prove?
Forbid it at gratitude's call,
  Forbid it religion and love!
Thee, Lord, who such wonders canst raise,
  And still canst destroy with a nod,
My lips shall incessantly praise;—
  My soul shall be wrapt in my God!

These verses (in which we have made some slight verbal alteration) are in the Oratorio of *Abel*, the author of which seems to be unknown. The music is by

THOMAS AUGUSTINE ARNE, MUS. D.,

one of the most eminent of English composers. He was born in 1710, and educated at Eton, having been intended for the legal profession; but his inclination for music, happily, prevailed, the liveliness of his imagination not very well qualifying him to practise as an attorney. His first public essay was the opera of *Rosamond*, composed when he was only eighteen years of age, which proved most successful. *Comus* was produced in 1738, and was followed by many others. Some time after, he received from the University of Oxford the degree of doctor in music. He now produced his two oratorios, *Judith* and *Abel.* In 1762, he brought out his *Artaxerxes,* which he himself translated from Metastasio's *Artaserse,* and if great, uninterrupted popularity, during a period of more than seventy years, can give a claim to praise, this opera, surely, is entitled to all that it receives. After this, Dr. Arne set Mason's *Elfrida,* and *Caractacus;* he also made the additions to Purcell's *King Arthur.* His other compositions were very numerous, and some of his glees will never be forgotten. Let it also be remembered, that to his pen we are indebted for our fine national melody, 'Rule Britannia.' He died of a spasmodic complaint, in the year 1778.

ANTHEM, '*O Lord, grant the King a long life,*' (Page 106,)

from Psalm lxi., verses 6 and 7, and Psalm cxxxii., verse 19; set to music by

WILLIAM CHILD, MUS. D.,

a native of Bristol, and educated under Elway Bevin, organist of the cathedral of that city. In 1631, being then of Christ Church, Oxford, he took a bachelor's degree. In 1636, he was appointed organist of St. George's, Windsor; and soon after, was promoted to the same situation in the Chapel Royal. In 1663, he advanced to the degree of doctor in music ,and died in 1696. Dr. Child's chief works are the Services and Anthems published in Boyce's and in Arnold's collections. 'His service in D is one of the finest specimens extant of writing in the *fugato* style: and, what is still higher praise, the melody throughout is clear and pleasing, even to modern ears.' (*Harmonicon,* x. 192.) This freedom and beauty of air will not pass unobserved in the anthem here given, which still continues a favourite in our cathedrals, and we trust will now find its way into our drawing-rooms, when sacred music is in request.

QUARTET, (Page 108.)

Oh Thou, who kindly dost provide
For ev'ry creature's want,
We bless Thee, God of Nature wide,
For all thy mercies sent.
And may it please Thee, Heavenly Guide,
That never worse be sent:
But, whether granted or denied,
Lord, bless us with content!

This is the pious 'Grace before Dinner,' of Burns, the poet, to which we have adapted part of a church service, set to German words, by

MICHAEL HAYDN,

brother of the great composer, and most highly esteemed in Germany for his sacred compositions. He was *Kapellmeister* at Salzbourg, where he died, in 1806.

SACRED SONG. (Page 109.)

When childhood's gay dreams were scarce over,
'Ere the down on my cheek had appear'd,
Without fear I cheerfully followed
Those faithless brothers whom I loved.
In Sichem's rich pasture we tended
Our flocks, while they heedlessly fed;
I was simple as infancy's thought,
And meek as the lambs that I led.

Once, alone in the palm-tree's cool shade,
While to heaven my prayer I address'd,
By my brethren I rudely was seized,—
(I still tremble to think of that hour!)—
In an abyss, cold, damp, and deep,
I was cast, in their unprovok'd rage,
And had nought to oppose to their force,
Save my innocence and my tears.

But when life was fast ebbing away,
To the light they again brought me forth,
Then sold me to men from afar,
As a slave, in a strange, distant land.
While the price of my body they counted,
And divided the fruits of their crime,
Alas! I but griev'd for my sire,
And the guilt of my brothers, his sons.

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The words are translated as literally as the music would admit, from *Joseph, ou Jacob et ses fils en Egipte,* a sacred drama, or oratorio, composed by

ETIENNE HENRI MEHUL,

who was born at Givet, in Belgium, in 1763, and received instructions on the organ and in counterpoint from Heuser, a scientific German. He afterwards took lessons of Edelmann, at Paris, to which city he resorted at the age of sixteen; and completed his musical education under Gluck. His first work was *Euphrosine et Coradin,* produced in 1790, which was followed by upwards of twenty others, among which *Stratonice, Le Jeune Henri, Une Folie, Helen, Les Deux Aveugles,* and *La Dansomanie,* are well known to all conversant in French music. His *Joseph* was brought out in 1816, with the greatest success, and increases in public favour the oftener it is heard. It was performed at the Birmingham Festival, a few years since, with English words, and much admired by impartial judges. Mehul died of pulmonary consumption, in 1817. He left an unfinished opera, *Valentine de Milan,* which was completed by his nephew, M. Daussoigne, and performed in 1822. It has ever since continued a stock-piece, both in France and Germany.

ANTHEM, ‘*My song shall be alway.*’ (Page 112.)

Psalm lxxxix., verses 1, 9, 14, and 15, composed by PURCELL. Of this Solo Anthem we have given only the first and two last movements: the intermediate movements are far from pleasing; and one is absurd, from the composer having endeavoured to express the meaning of particular words, and altogether neglecting the context.

SANCTUS, (Page 116.)

At the anniversary of the Madrigal Society, in 1834, this *Sanctus* was performed, the composer most rigorously concealing his name. After being called for a second time, and received with plaudits as sincere as unanimous, a sealed paper was handed to the president, Sir John Rogers, Bart., which, on opening, showed that the company were indebted, for the pleasure they had enjoyed, to Dr. Carnaby, who has obligingly permitted his composition to appear in this work.

WILLIAM CARNABY, MUS. D.,

was born in London, in 1772, and received his musical education in the King's Chapel, under Doctors Nares and Ayrton. On leaving the chapel, he was immediately appointed organist of Eye, and subsequently of Huntingdon. He now published his *Six Canzonets,* also *Six Songs,* which speedily made him known in the musical world. In 1805, the degree of bachelor in music was conferred on him, at Cambridge; and a few years after, he proceeded to that of doctor, at the same university. In the interim, he settled in London, and was appointed organist of Hanover Chapel, Regent Street. His publications are numerous, but to these we can only thus allude, our rule being not to speak critically of the works of any living composer who is a native of, or a resident in, this country.

AIR, ‘*He was despised,*’ (Page 120,)

from THE MESSIAH; the words from Isaiah, liii., verse 3, and l., verse 6. We have inserted the first movement only of this air, the second having fallen into utter disuse.

ANTHEM, '*Hear my Prayer,*' (Page 122,)

from Psalm lv., verses 1, 2, 4, and 6; composed by JAMES KENT. Of this may truly be said, that it is the most popular church music of its kind extant. It was performed at the funeral of the Princess Charlotte of Wales, at the particular desire of her royal father.

ANTHEM, '*Turn thy face from my sins,*' (Page 129,)

the words from Psalm li., verses 9, 10, 11; set to music purposely for this work, by

THOMAS ATTWOOD,

who received the rudiments of his musical education in the Chapel Royal, under Dr. Nares, and his successor, Dr. Ayrton. When he had attained his sixteenth year, he performed at Buckingham-House, before the late king, then Prince of Wales, who was so struck by his talents, that he proposed to send him to Italy, to study under the celebrated masters of that school; and to this end, made him a handsome allowance out of his private purse. In 1783, he accordingly went to Naples, and resided in that city two years, receiving instructions from Fillipo Cinque and Latilla. He then proceeded to Vienna, where he became the pupil of the great Mozart, under whom he studied till the year 1786. On his return to England, the prince nominated him one of the musicians of his chamber band, and he thus was made the colleague of the celebrated Schroeter. After the marriage of the Duke of York with the Princess Royal of Prussia, Mr. Attwood was selected as musical instructor to the duchess; and on the marriage of his generous patron, he was appointed to give lessons to the Princess of Wales. In 1795, Mr. Attwood succeeded Mr. Jones, as organist of St. Paul's Cathedral; and in 1796, on the death of Dr. Dupuis, was appointed composer to his Majesty's Chapels Royal. He devoted much of the early part of his life to the theatres, for which he composed several successful operas; and at the same time produced many detached pieces, that are known everywhere. Latterly, he has turned his attention more to cathedral music, and, in the discharge of his official duty, composed anthems for the coronations of both the late and present sovereigns. We are restrained by motives of delicacy from saying more of a living composer and countryman; indeed Mr. Attwood does not require the aid of eulogy from any quarter.

AIR, '*Grant, we beseech Thee,*' (Page 132.)

The words are the Collect for the Twenty-first Sunday after Trinity, adapted to Mozart's fine Cavatina, 'S' altro che lacrime,' the latter transposed a note lower, to bring it within the compass of the generality of soprano voices.

MISERERE, (Page 133.)

The Latin version of portions of the Fifty-first Psalm. This is the composition so celebrated in musical history, as well as by all writers on Italy, for the effect it produces when performed in the *Cappella Pontificia*, or Pope's Chapel, in the Holy Week. 'Each of the chants—if they may so be called—is sung five times over, except the last, which is performed but once; for the effect of this, if reiterated as the others, would be lost; reason would resume its sway;—the illusion would vanish*.' This renowned music is the composition of

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[*] *Harmonicon,* iii., 196. ADAMI's instructions are these:—" Averta pure il Signor Maestro, che l'ultimo verso del

GREGORIO ALLEGRI,

born at Rome, about the commencement of the seventeenth century, and a disciple of both Nanino and Palestrina. He was an ecclesiastic, and admitted a singer in the Pope's Chapel, in 1629. Liberati, his pupil, speaks of him as an excellent contrapuntist; and Andrea Adami mentions him as being less distinguished by vocal talent than by benevolence, 'which he manifested in his compassion for the poor, whom he daily relieved in crowds at his own door, and in visits to the prisons of Rome.' His works are chiefly for the church; but in Kircher's *Musurgia* is a Quartet for two violins, a tenor, and base viol, a clever composition, and there called a *Symphonia.* Allegri died in 1652, and was buried in the *Chiesa Nuova.*

Duet, '*The Lord is my Shepherd,*' (Page 136.)

Psalm xxiii., verses 1, 2, 3; composed by Dr. Greene. The original is in the key of B flat, for two contratenors: we have taken the first movement only, and transposed it to suit soprano voices.

Recit., '*He was cut off,*' and Air, '*But Thou didst not leave,*' (Page 139.)

The words of the first, from Isaiah, liii., verse 8: of the last, from Psalm xvi., verse 2. The music is by Handel, from his Messiah.

Sacred Song, (Page 142,)

the words by a right reverend divine, highly exalted by his rank, and still more by his genuine piety and real learning. The author denominates this a

Hymn,

Being an adaptation of the Lord's Prayer to a later stage of our Saviour's Ministry.

Hitherto, ye have asked nothing in *my name.*
Ask, and ye shall receive, that your joy may be full.

Thou to whom all power is given,
Here on earth, above in heaven;
Jesus! Saviour! mighty Lord!
Be thy holy name ador'd!

In our hearts all-sovereign reign,
All the world be thy domain.
May redeemed man, we pray Thee,
Like th' Angelic Host, obey Thee!

Thou who dost the ravens feed,
Grant us all our bodies need:
Thou in whom we move and live,
Daily grace sustaining give.

Pardon us, our sins confessing;
Keep us from a fresh transgressing.
May we pardon one another,
As becomes a sinning brother.

In temptation's dreadful hour
Shield us with thy gracious power.
From Satan's wiles our hearts defend,
Saviour, Comforter, and Friend!

Glory to Thee on earth be given,
Christ, our King, the Lord of Heaven!
Glory to Thee, great "First and Last,"
When this earth, and Time are past!

A. B. D.

The music was composed to these words, and for this work.

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salmo termina a due Cori, e però sarà la Battuta Adagio, per finirlo piano, smorzando a poco a poco l'armonia."—*Asser. per reg. il coro della Cap. Pont.* p. 39.

MOTET, ‘*O Lord have mercy,*’ (Page 145,)

from Psalm xxxi., verses 10, 12, and 16. The music to which the present words are adapted* is part of a *Confitebor*, by GIOVANNI-BATTISTA PERGOLESI, of whom we shall make further mention in our next volume.

CHORUS, ‘*He sent a thick darkness,*’ (Page 148,)

a description of one of the plagues of Egypt: see Exodus, chap. x., verse 21. The music from HANDEL'S Oratorio of *Israel in Egypt*.

SOLO, ‘*Lord, who shall dwell in thy tabernacle?*’ (Page 150,)

Psalm xv., verses 1 and 2. A part of one of MARCELLO'S Psalms.

DUET, (Page 153,)

By Thee with bliss, O bounteous Lord!
The heavens and earth are stored:
This world, so great, so wonderful,
Thy mighty hand has framed.

From Haydn's CREATION. *Vide* pages 10 and 11 of this Introduction.

AIR, ‘*How beautiful are the feet,*’ (Page 156,

From Handel's MESSIAH. The words from Isaiah, lii., 7, and Romans, x., 15.

ANTHEM, ‘*Lord of all power and might,*’ (Page 158,)

the Collect for the seventh Sunday after Trinity: composed by the

REV. WILLIAM MASON, A.M.,

who was not only an excellent poet, but a painter and musician. He was born, in 1725, at Hull, his father then holding a living in that town. Mr. Mason was a musical as well as a political reformer, and, in his Essays, four in number, on *Instrumental Church Music,* on *Cathedral Music,* on *Parochial Psalmody,* and on *The Causes of the present imperfect Alliance between Music and Poetry,* he displays a full knowledge of his subjects, a clear perception of the errors and abuses that had crept in, and a very discriminating taste; but few musicians read his sensible remarks, and of this few not more than a moiety, probably, understood his reasoning, or had the candour to admit its correctness. Dr. Burney, who was intimately acquainted with Mr. Mason, says of him, ‘he had been a good performer on the harpsichord, had some knowledge of composition, a refined taste, and was a very good judge of modern music;’ yet the Doctor thought that his wish to simplify cathedral music threatened an attempt to reduce it to ‘Calvinistical psalmody,’ than which nothing could be further from his aim. Indeed, we have sometimes been tempted to doubt, whether the able historian of music had read his friend's Essays with his usual attention. Mr. Mason died in 1797, leaving an exemplary character for worth and benevolence.

ANTHEM, ‘*We will rejoice in thy Salvation,*’ (Page 160,)

Psalm xx., verses 5, 6, and 7. This, in general estimation, ranks as the most masterly of Dr. Croft's works.

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* The English words were adapted, we believe, by the late Mr. Bartleman. It was his admirable manner of singing this fine composition that first made it known in England.

SOLO, '*Acquaint thyself with God,*' (Page 165.)

Job xxii., verses 21, 22, and 23. Composed by MAURICE GREENE, Mus. D., and originally written for a contra-tenor; but, to adapt it to soprano voices, it is now transposed from F to E flat. The last movement, and the short uninteresting chorus, are omitted.

SACRED SONG, (Page 172.)

Lord when we bend before thy throne,
And our confession pour,
Teach us to feel the sins we own,
And shun what we deplore.

Our contrite spirit pitying see,
True penitence impart,
And let a healing ray from thee,
Shed hope upon the heart.

When we disclose our wants in prayer,
May we our wills resign,
And not a thought our bosom share,
That is not wholly thine.

Composed by **FELIX MENDELSSOHN-BARTHOLDY,**

born in Hamburg in 1809, the grandson of the eminent Jewish philosopher and elegant critic, Moses Mendelssohn. When only three years of age, he evinced so marked an inclination for music that his mother then began to initiate him in the art. He was afterwards placed under the instruction of M. Zelter, and made so rapid a progress, that he composed two operas when he had only attained his twelfth year. At the age of seventeen he successfully brought an opera on the stage. At the same time he also set some of Luther's hymns, and an *Ave.* In 1827, at a concert given by him at Stettin, he produced his overture to *A Midsummer Night's Dream,* which immediately conferred on him the rank of a great composer. In 1829 he first visited England, and conducted, in person, the performance of his symphony in C minor, at the concerts of the Philharmonic Society. He has lately been appointed to direct the musical institutions at Dusseldorf, which city, therefore, has become his place of residence.

DUET, (Page 174.)

Quando corpus morietur,
Fac ut animæ donetur,
Paradisi gloria.

from a *Stabat Mater* by

QUIRINO GASPARINI,

Maestro di Capella to the King of Sardinia about the year 1770; which is all the information we possess concerning him.

RECIT. '*Thy Rebuke,*' and AIR, '*Behold and See,*' (Page 176,)

Psalm lxix., verse 21, and Lamentations, chap. i., verse 12; from HANDEL'S MESSIAH.

ANTHEM, '*Teach me, O Lord,*' (Page 176,)

Psalm cxix., verses 1, 2, 3, 4, and 8; composed by

BENJAMIN ROGERS, MUS. D.,

to whom we are indebted for a greater freedom of melody in our cathedral music than was known before his time. He was born at Windsor, bred up in that choir, and became one of the lay-clerks. Afterwards he was appointed organist of Christ Church, Dublin, but the wars of 1641 compelled him to quit Ireland. In 1658 he was, by a mandate from the Protector Cromwell, admitted to the degree of Bachelor in Music by the University of Cambridge. At the restoration he composed the music performed at Guildhall when Charles II. dined in the City. He then was chosen organist of Eton, and shortly after, of Magdalen College, Oxford. In 1669 that University conferred on him the degree of Doctor in Music. He died in 1698.

Sacred Song (Page 179.)

O God, whose thunder shakes the sky,
Whose eye this atom globe surveys,
To thee, my only rock, I fly,
Thy mercy in thy justice praise.

The mystic mazes of thy will,
The shadows of celestial light,
Are past the power of human skill,—
But what th' Eternal acts is right.

O teach me in the trying hour,
When anguish swells the dewy tear,
To still my sorrows, own thy power,
Thy goodness love, thy justice fear.

These are the three first stanzas of a short poem 'To Resignation,' by the highly-gifted but unfortunate poet, **Thomas Chatterton**, which we have adapted to an air set to German words, by **H. Werner**; of whom we only know that he is a living composer.

Anthem, '*The Souls of the Righteous,*' (Page 180.)

Wisdom of Solomon, iii., verses 1, 2, 4, 5, 7 and 8. From Dr. Nares's first set of anthems. Having omitted the chorus, we have altered the last bar, in order that the anthem may not conclude out of the key.

Solo, '*My song shall be of Mercy,*' (Page 184.)

Psalm ci., verse 1, composed by **James Kent**. We have given the first movement only.

Air, '*I know that my Redeemer liveth,*' (Page 186.)

Job xix., 25; and 1 Corinthians, xv., 20; from **Handel's Messiah**.

Anthem, '*The Lord hear thee in the day of trouble.*' (Page 190.)

Psalm xx., verses 1, 2, 3 and 4; composed by

JOHN BLOW, Mus. D.

whose great reputation has always been to us a matter of surprise. The present anthem is the only really pleasing composition, free from pedantry and those 'crudities' of which Dr. Burney so justly complains, that we could find among his many works. Possibly to his having been 'master to the famous Henry Purcell,' he is indebted for much of his fame. Dr. Blow was a native of Nottinghamshire, and one of the first set of children of the chapel after the restoration. In 1673 he was appointed gentleman of the Chapels Royal; and in 1674 succeeded Pelham Humphrey as master of the children. In 1685 he was made one of the king's private musicians, likewise composer to his Majesty. He was also almoner and master of the choristers of St. Paul's Cathedral; and, on the decease of Purcell, became organist of Westminster Abbey, when he resigned his appointments at St. Paul's. Blow was not a graduate at either University; his degree of doctor in music was conferred on him by Archbishop Sancroft.

Sanctus, '*Holy is the Lord,*' (Page 193,)

set to both German and English words by the **Chevalier Neukomm**, and published in the *Allgemeine Musikalische Zeitung*, from which it is now reprinted.

Anthem, '*O Lord our Governor,*' (Page 195.)

Psalm viii., verses 1, 2, 3 and 4; from **Marcello's** Psalms.

Anthem, '*I will arise, and go to my Father,*' (Page 200.)

Luke xv., verses 18 and 19. Composed by the

REV. ROBERT CREYGHTON, D.D.

This admirable dilettante was the son of that Bishop of Bath and Wells who attended Charles II. in his exile. His father destined him for the church, and thinking music the fittest accomplishment for a divine, had him instructed in it when very young. In 1674 he received the appointment of Canon Residentiary of the Cathedral of Wells, and there died, in 1736, at the great age of ninety-seven. This Anthem is given by Dr. Boyce in his collection of church music, and all will agree with Sir John Hawkins, that 'no one can peruse it without regretting that it is so short.'

Anthem, '*Sing unto God,*' (Page 202.)

Psalm lxviii., verse 32, and Psalm xcv., verse 6; composed by **Thomas Saunders Dupuis**, Mus. D. The middle movement, (a Solo,) and the Chorus, are here omitted.

Air, (Page 206.)

Lord, to Thee, each night and day,
Strong in hope, we sing and pray;
Though convulsive rocks the ground,
And thy thunders roll around,—
Still to Thee we sing and pray.

From the Oratorio of **Theodora**, by Handel. The drama is founded on the history of the persecution of the Christians at Antioch, during the reign of Dioclesian. To *Irene*, the companion of *Theodora*, is given this song of pious resignation.

Hymn, (Page 209.)

Lord of heaven, of earth, and ocean!
  Hear us from thy bright abode!
While our hearts, with deep devotion,
  Own their great and gracious God.
Source, reveal'd in sacred story,
  Of each good and perfect thing;
Lord of life, of light, and glory:
  Guide thy church, and guard our king!

Thee, with humble adoration,
  Laud we now for mercies past;
Still to this most favoured nation,
  May those mercies ever last!
Britons then, through future story,
  With their prayers shall praises sing.
Lord of life, of light, and glory!
  Guide thy church, and guard our king!

Health, and every needful blessing,
  Are thy bounteous gifts alone;
Comforts undeserv'd possessing,
  Bend we low before thy throne.
Lisping youth, and age, and hoary,
  Their united tribute bring:
Lord of life, and light, and glory!
  Shield our isle, and save our king!

These verses were written and adapted to **Haydn's** Hymn for the Emperor Francis, by the late John Crosse, Esq., F.S.A., of Hull, for the Musical Festival at York, in 1825.

Choral, (Page 210.)

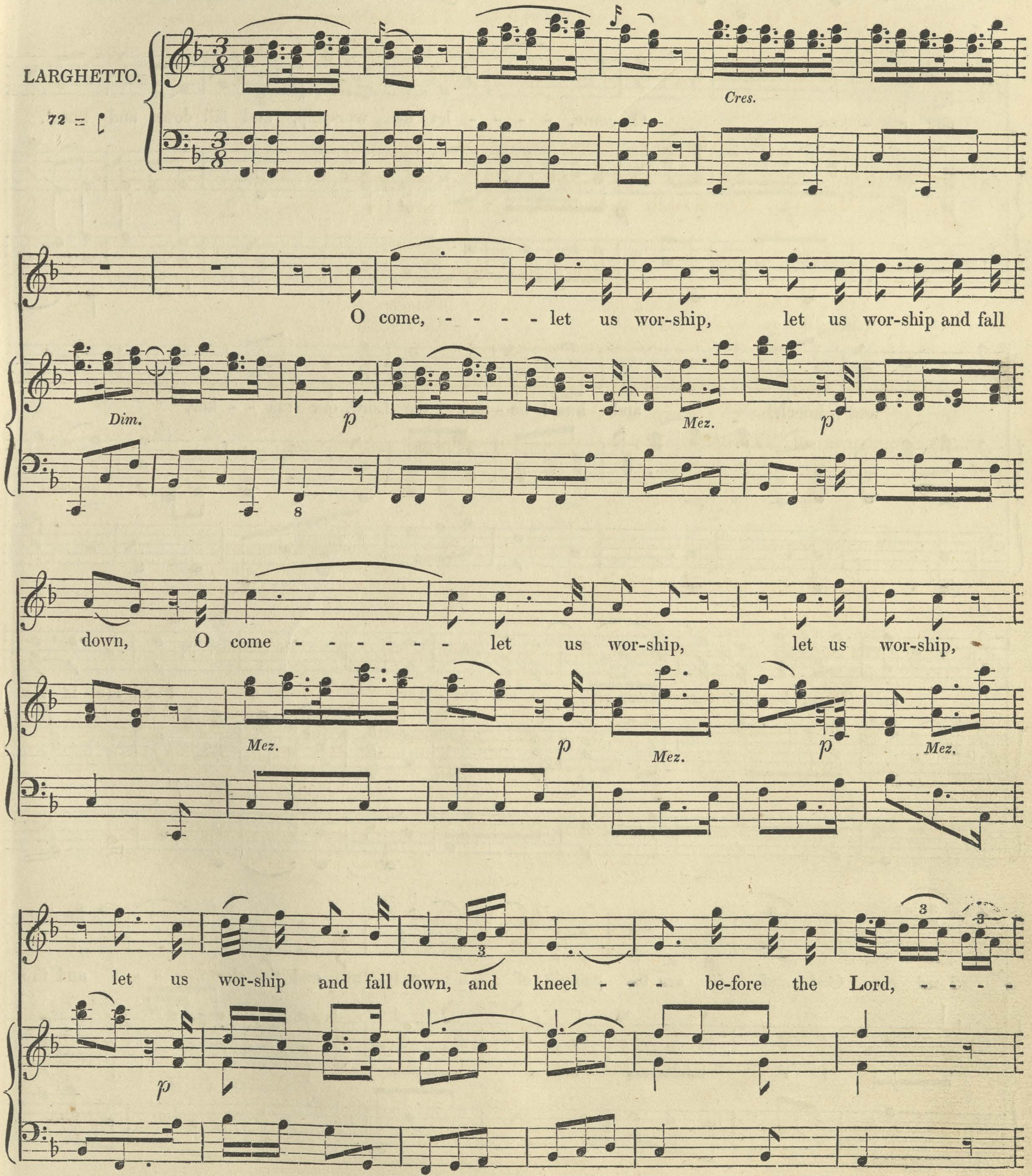
Thus ne'er thy side forsaking,
  Thy servant do not spurn;
E'en when thy heart is breaking,
  From Thee I will not turn.
When 'neath the death-stroke panting,
  Thy heart shall be oppress'd,
These arms shall bear thee fainting,
  Shall fold thee to this breast.

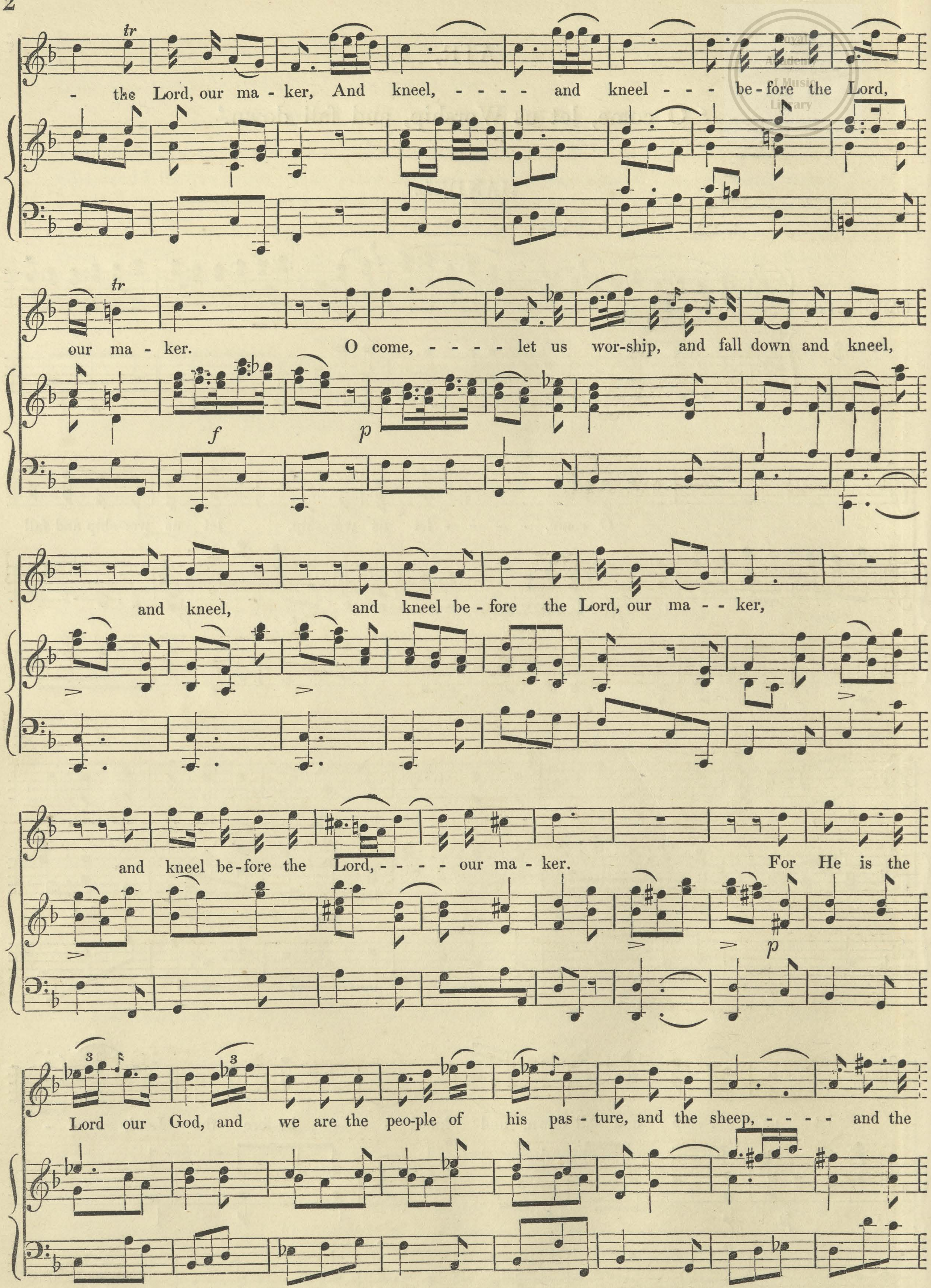
Translated as literally from the German as the language and music would admit, by John Oxenford, Esq. The music is a *Choral,* or Hymn, in **Sebastian Bach's** *Passionsmusik,* one of the great works of this master, and known to but few out of Germany. We shall have a better opportunity for noticing the composer in our second volume.

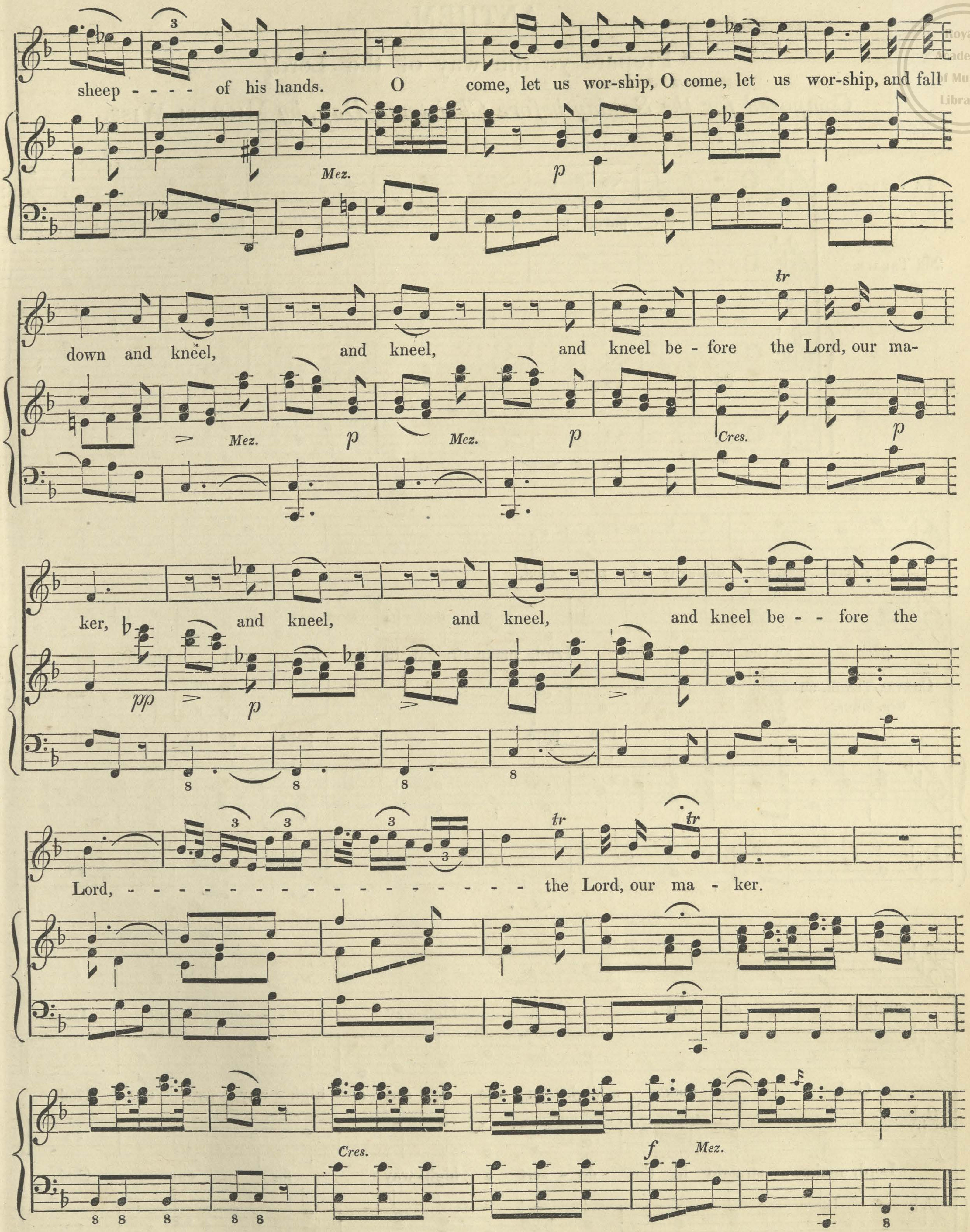
AIR,

‘ O come, let us Worship, and fall down.’

HANDEL.


LARGHETTO.
72 =
Cres.
O come, - - - - let us wor-ship, let us wor-ship and fall
Dim.
p
Mez.
p
8
down, O come - - - - - - let us wor-ship, let us wor-ship,
Mez.
p
Mez.
p
Mez.
let us wor-ship and fall down, and kneel - - - be-fore the Lord, - - - -
p
3

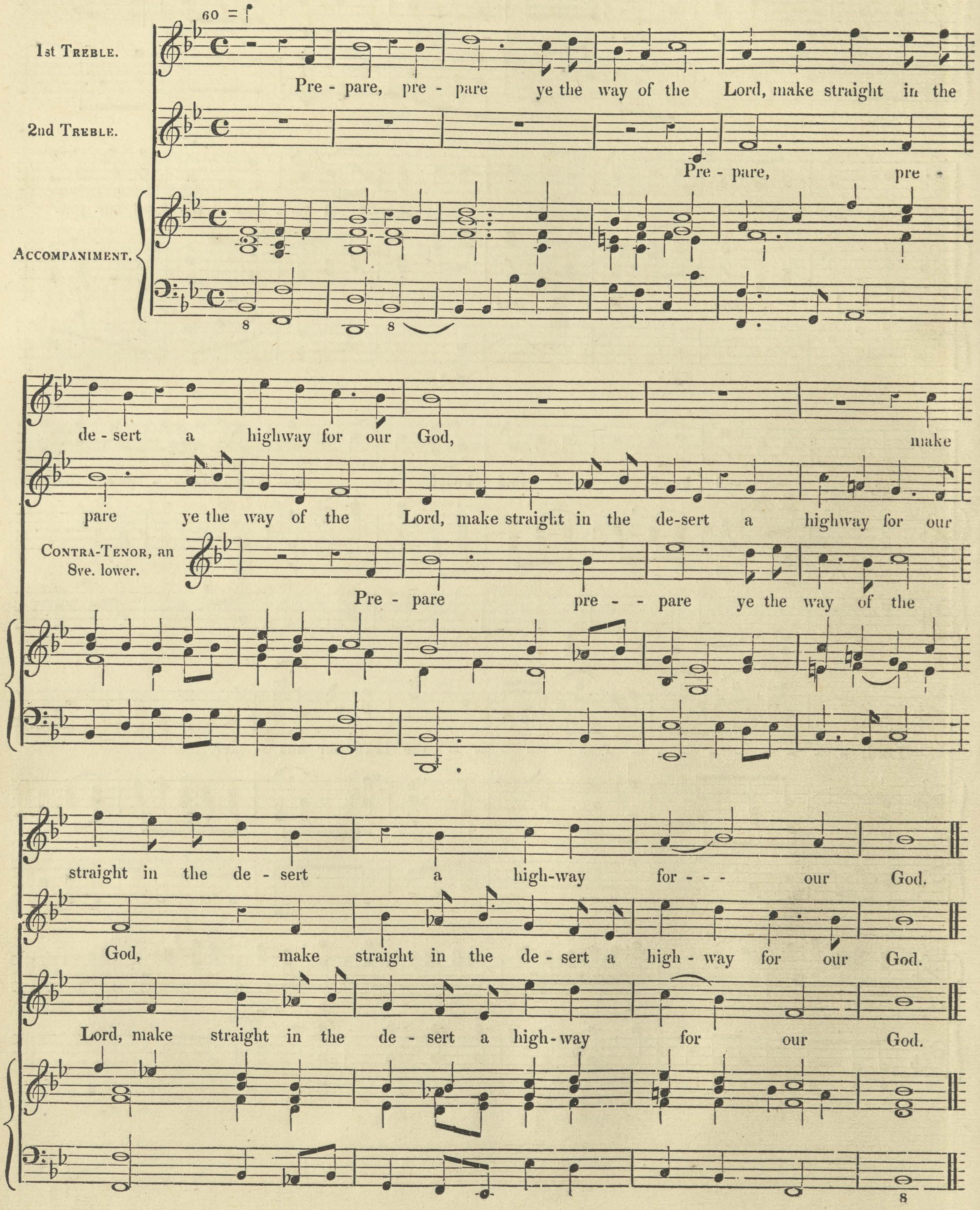

- the Lord, our ma - ker, And kneel, - - - - and kneel - - - be - fore the Lord,
our ma - ker. O come, - - - - let us wor-ship, and fall down and kneel,
and kneel, and kneel be - fore the Lord, our ma - - ker,
and kneel be - fore the Lord, - - - - our ma - ker. For He is the
Lord our God, and we are the peo-ple of his pas - ture, and the sheep, - - - - and the
tr
f
p
3

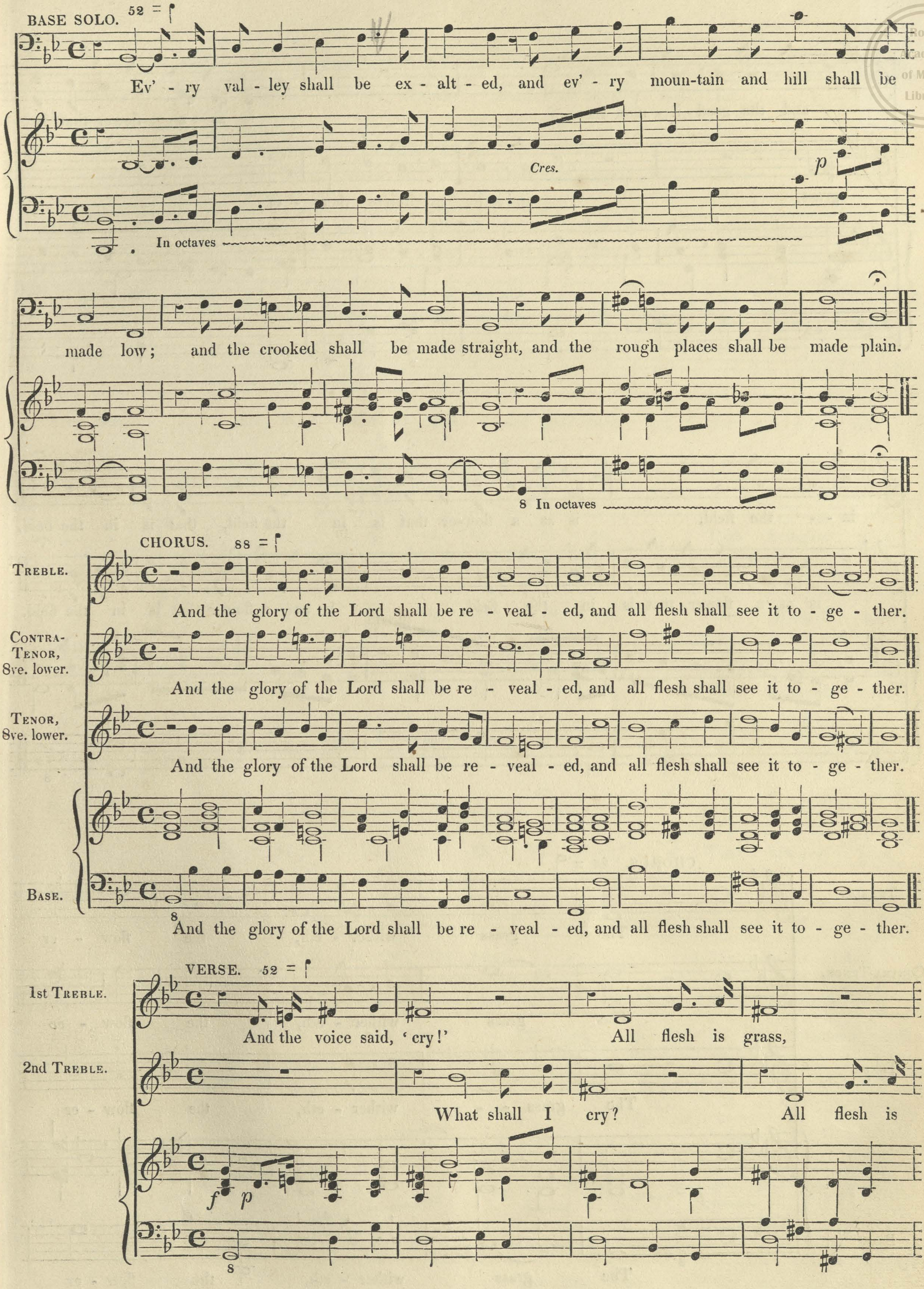

sheep - - - - of his hands. O come, let us wor-ship, O come, let us wor-ship, and fall
Mez.
p
down and kneel, and kneel, and kneel be - fore the Lord, our ma-
tr
Mez.
p
Mez.
p
Cres.
p
ker, and kneel, and kneel, and kneel be - - fore the
pp
p
8
Lord, - - - - - - - - - - - - - - - - - - the Lord, our ma - ker.
3
tr
Cres.
f
Mez.
8

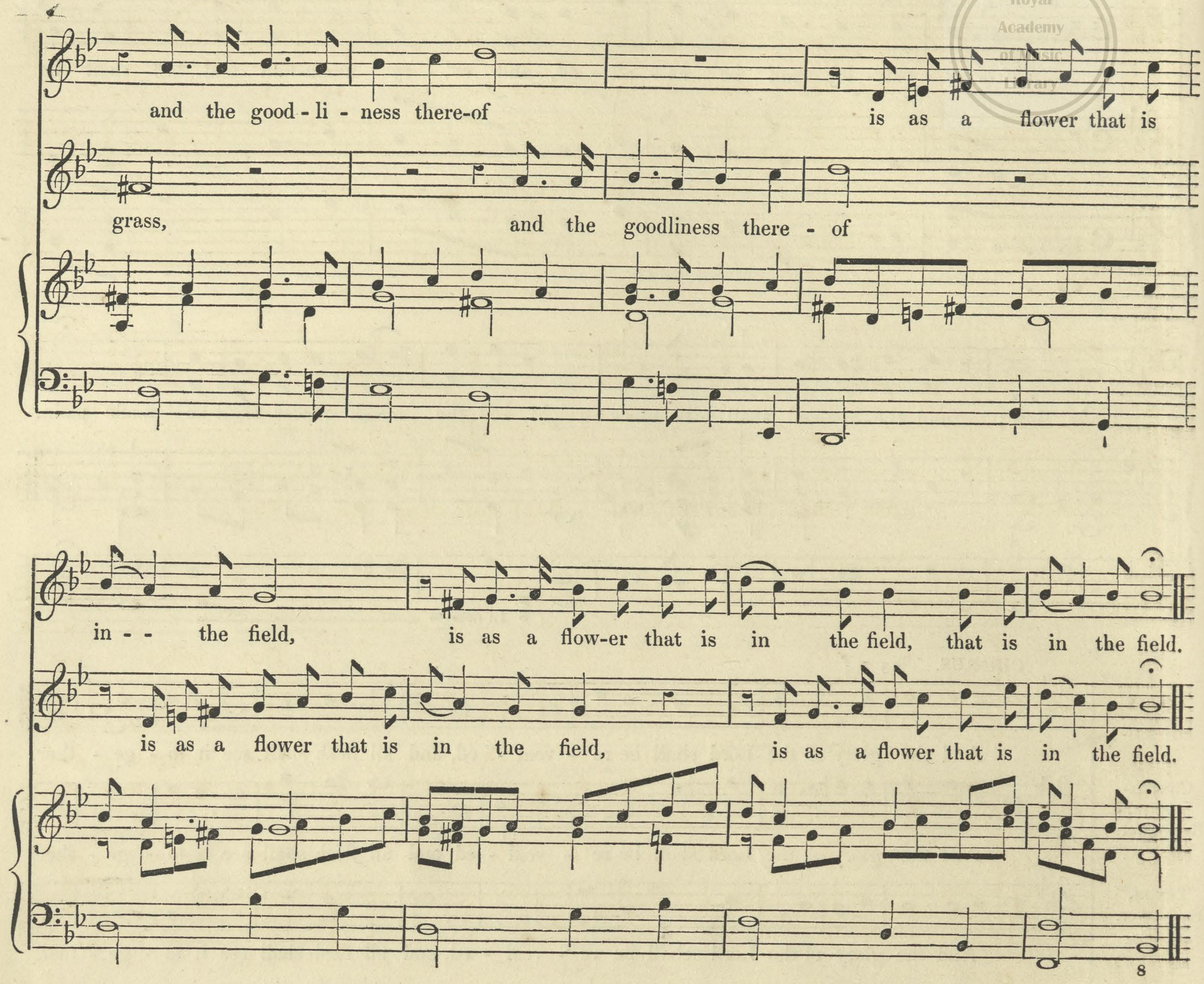
ANTHEM,

'Prepare ye the way of the Lord,'

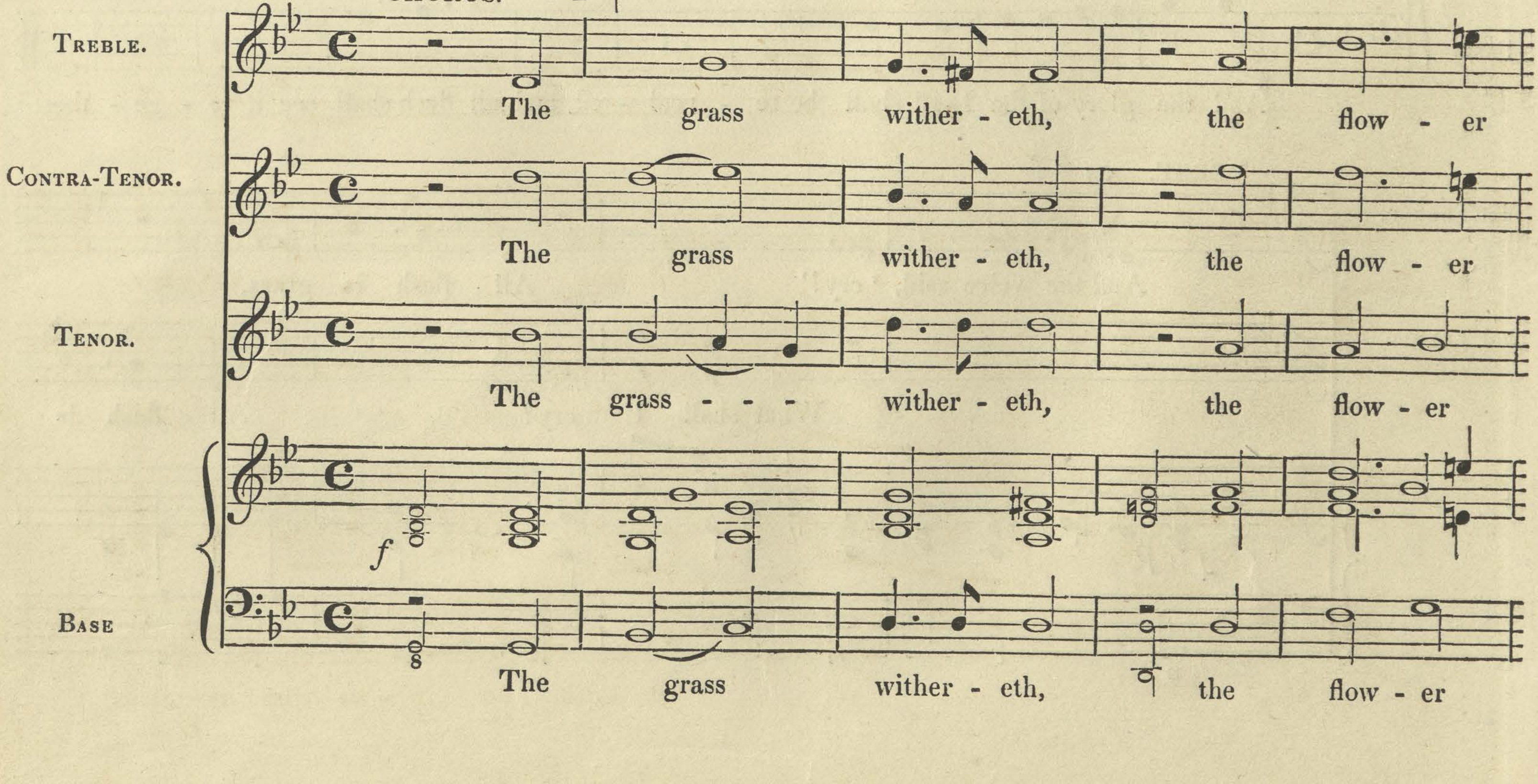
Composed for the Sunday before Christmas-Day, by MICHAEL WISE.

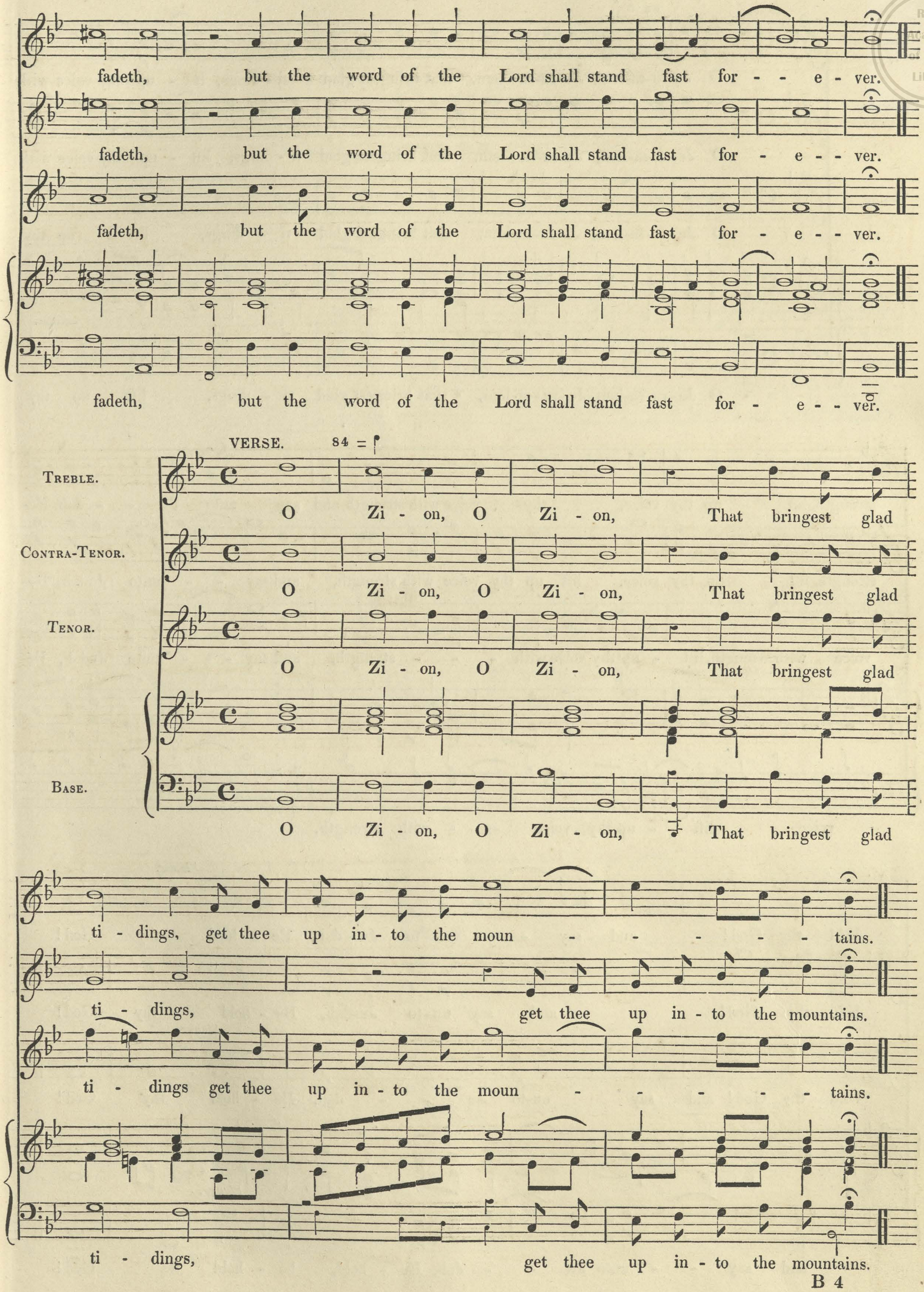

60 = ♩
1st Treble.
2nd Treble.
Accompaniment.
Pre - pare, pre - pare ye the way of the Lord, make straight in the
Pre - pare, pre -
de - sert a highway for our God, make
pare ye the way of the Lord, make straight in the de-sert a highway for our
Contra-Tenor, an 8ve. lower.
Pre - pare pre - - pare ye the way of the
straight in the de - sert a high-way for - - - our God.
God, make straight in the de - sert a high - way for our God.
Lord, make straight in the de - sert a high-way for our God.
8
8
8


BASE SOLO. 52 =
Ev' - ry val - ley shall be ex - alt - ed, and ev' - ry moun-tain and hill shall be
Cres.
p
In octaves
made low; and the crooked shall be made straight, and the rough places shall be made plain.
8 In octaves
CHORUS. 88 =
Treble.
And the glory of the Lord shall be re - veal - ed, and all flesh shall see it to - ge - ther.
Contra-Tenor, 8ve. lower.
And the glory of the Lord shall be re - veal - ed, and all flesh shall see it to - ge - ther.
Tenor, 8ve. lower.
And the glory of the Lord shall be re - veal - ed, and all flesh shall see it to - ge - ther.
Base.
8
And the glory of the Lord shall be re - veal - ed, and all flesh shall see it to - ge - ther.
VERSE. 52 =
1st Treble.
And the voice said, 'cry!' All flesh is grass,
2nd Treble.
What shall I cry? All flesh is
f p
8

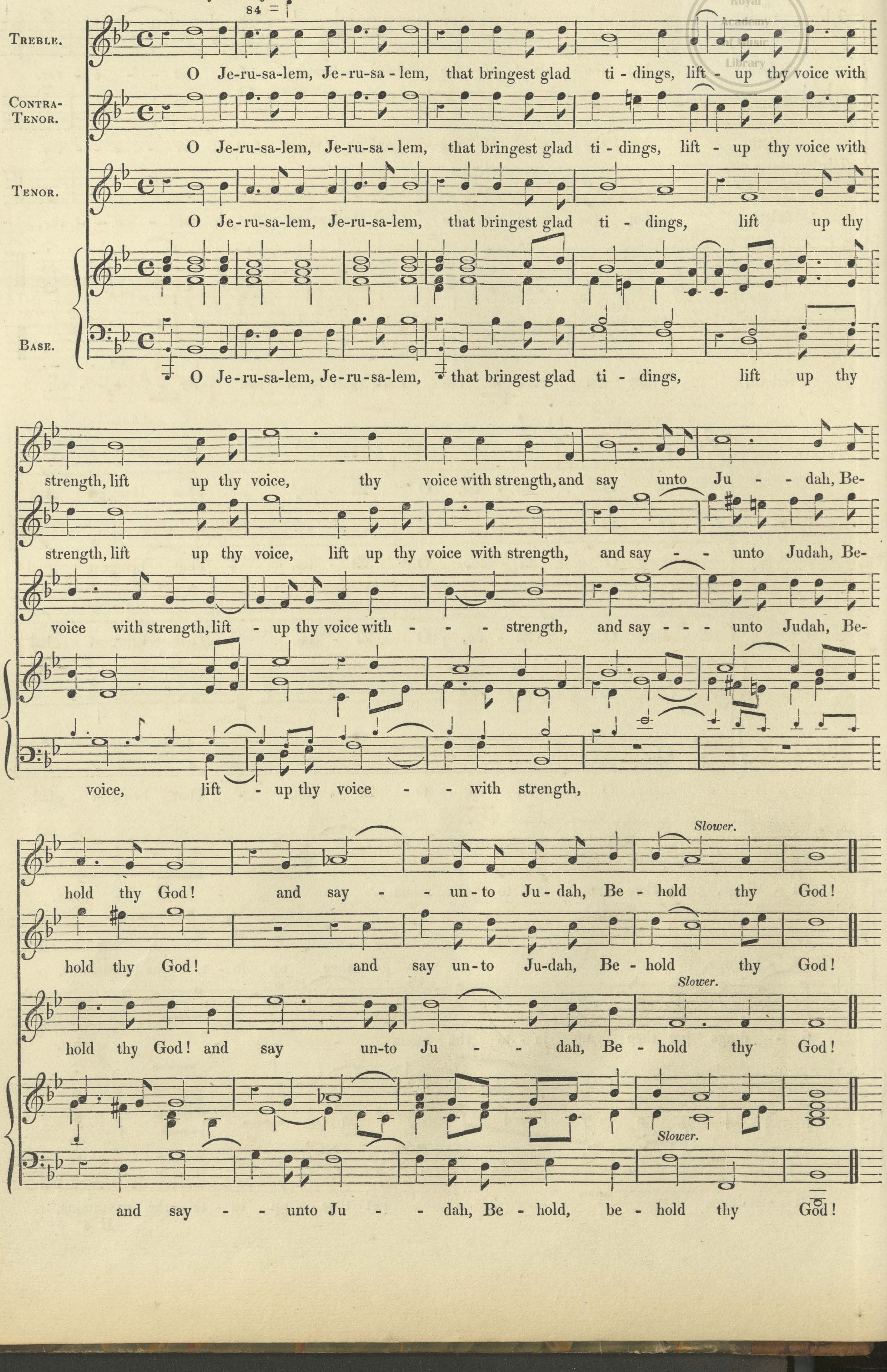

and the good - li - ness there-of
is as a flower that is
grass,
and the goodliness there - of
in - - the field,
is as a flow-er that is in the field, that is in the field.
is as a flower that is in the field,
is as a flower that is in the field.
8

CHORUS. 66 = 𝅗𝅥


Treble.
The grass wither - eth, the flow - er
Contra-Tenor.
The grass wither - eth, the flow - er
Tenor.
The grass - - - wither - eth, the flow - er
f
Base
The grass wither - eth, the flow - er


fadeth, but the word of the Lord shall stand fast for - - e - ver.
fadeth, but the word of the Lord shall stand fast for - e - - ver.
fadeth, but the word of the Lord shall stand fast for - e - - ver.
fadeth, but the word of the Lord shall stand fast for - e - - ver.
VERSE.
84 =
TREBLE.
CONTRA-TENOR.
TENOR.
BASE.
O Zi - on, O Zi - on, That bringest glad
O Zi - on, O Zi - on, That bringest glad
O Zi - on, O Zi - on, That bringest glad
O Zi - on, O Zi - on, That bringest glad
ti - dings, get thee up in - to the moun - - - - - tains.
ti - dings, get thee up in - to the mountains.
ti - dings get thee up in - to the moun - - - - - tains.
ti - dings, get thee up in - to the mountains.

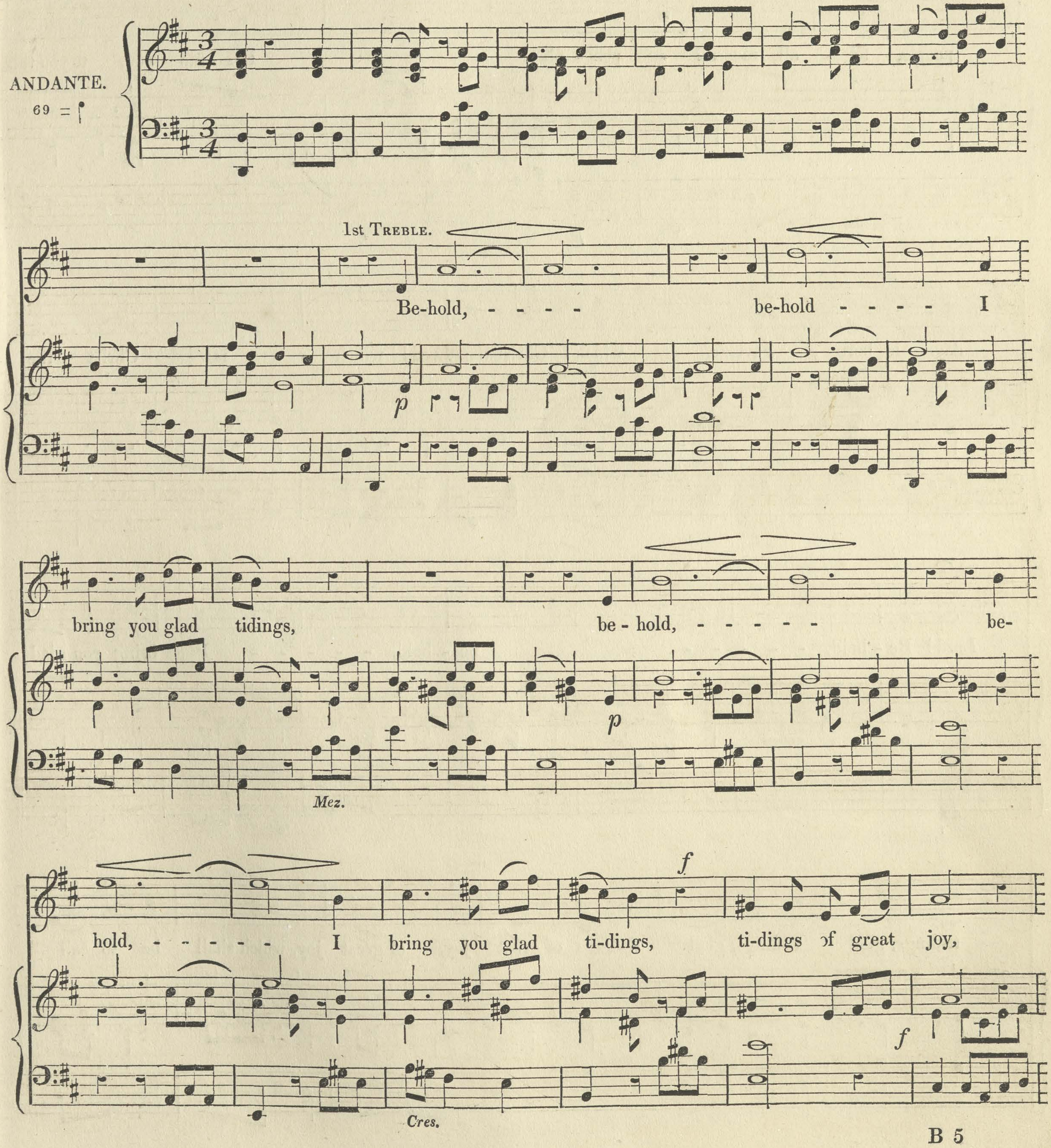
To be first sung as Verse, then as Chorus.

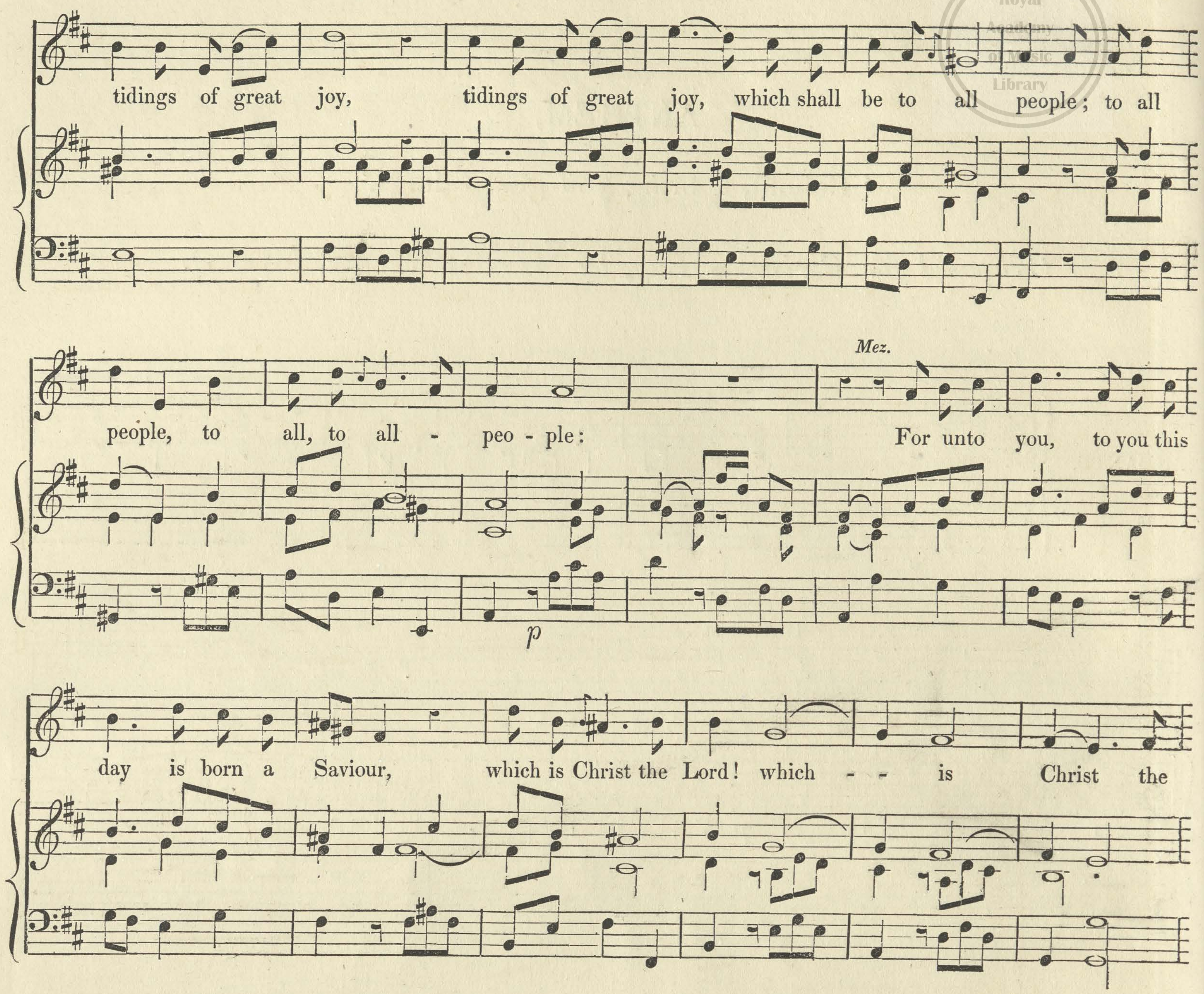

84 = ♩
TREBLE.
CONTRA-TENOR.
TENOR.
BASE.
O Je-ru-sa-lem, Je-ru-sa-lem, that bringest glad ti - dings, lift - up thy voice with
O Je-ru-sa-lem, Je-ru-sa-lem, that bringest glad ti - dings, lift - up thy voice with
O Je-ru-sa-lem, Je-ru-sa-lem, that bringest glad ti - dings, lift up thy
O Je-ru-sa-lem, Je-ru-sa-lem, that bringest glad ti - dings, lift up thy
strength, lift up thy voice, thy voice with strength, and say unto Ju - - dah, Be-
strength, lift up thy voice, lift up thy voice with strength, and say - - unto Judah, Be-
voice with strength, lift - up thy voice with - - - strength, and say - - - unto Judah, Be-
voice, lift - up thy voice - - with strength,
Slower.
hold thy God! and say - - un-to Ju-dah, Be - hold thy God!
hold thy God! and say un-to Ju-dah, Be - hold thy God!
hold thy God! and say un-to Ju - - dah, Be - hold thy God!
Slower.
and say - - unto Ju - - dah, Be - hold, be - hold thy God!

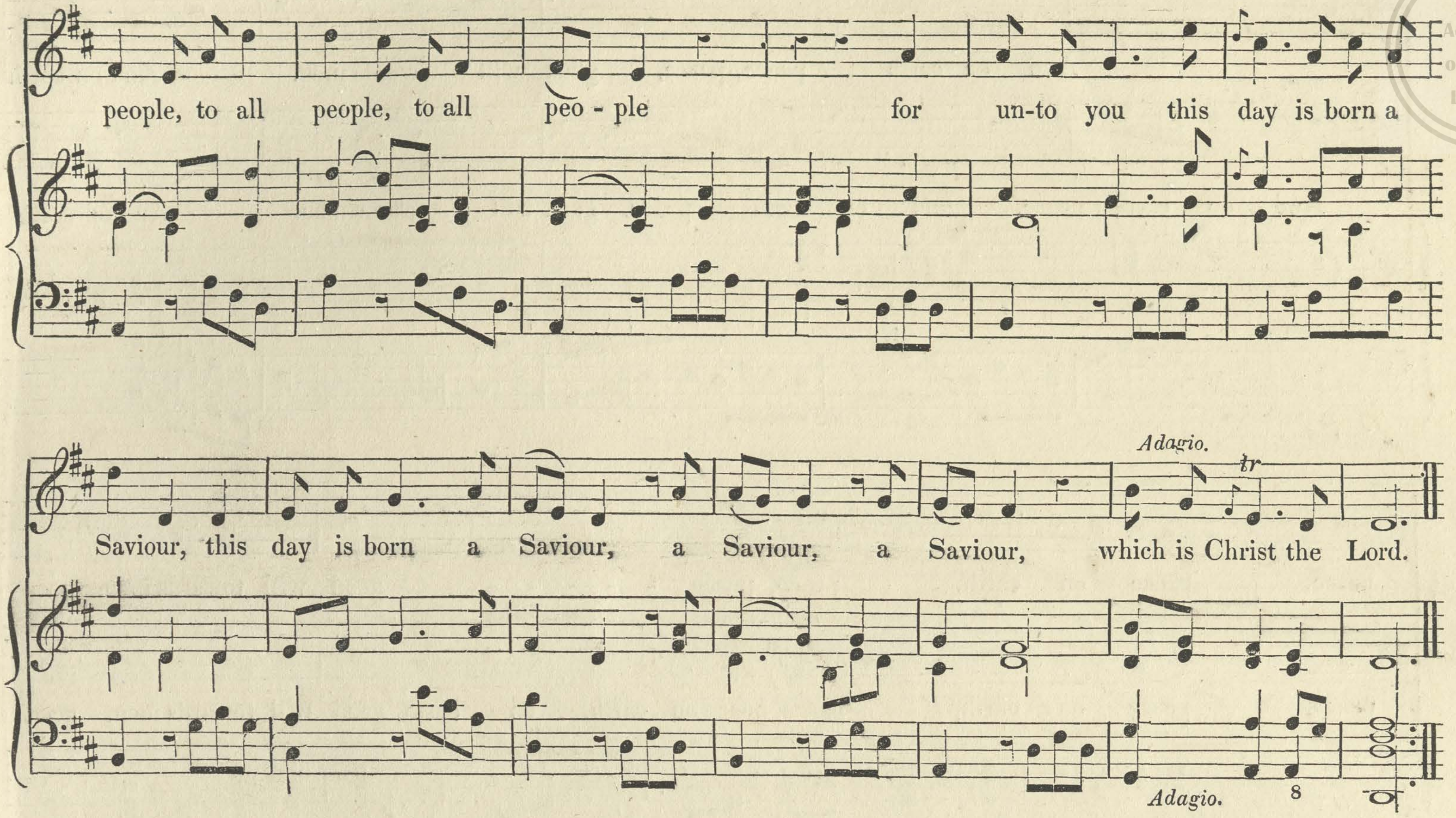
ANTHEM,

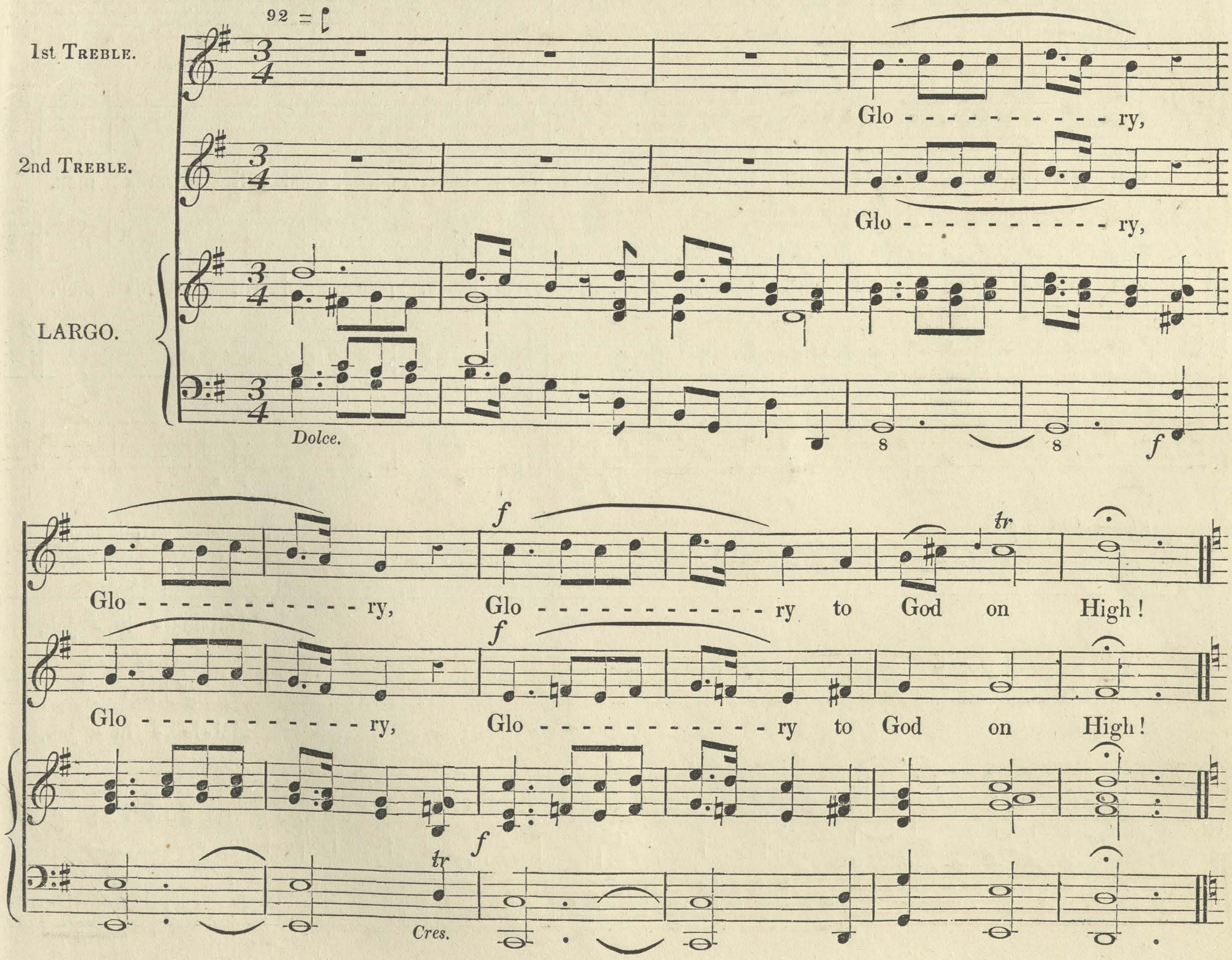
‘Behold, I bring you glad tidings.’

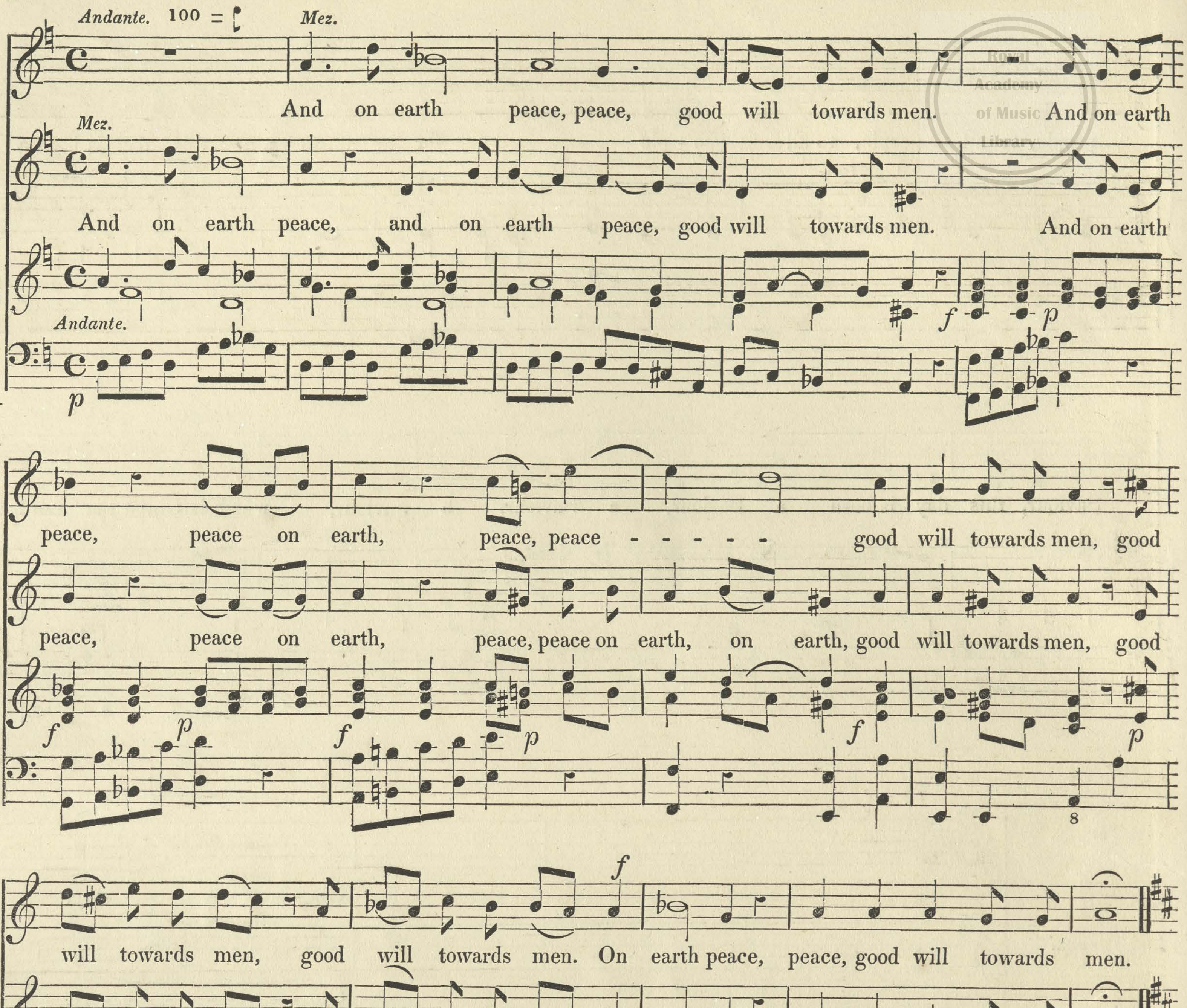
Composed for Christmas Day, by MAURICE GREENE, MUS. D.

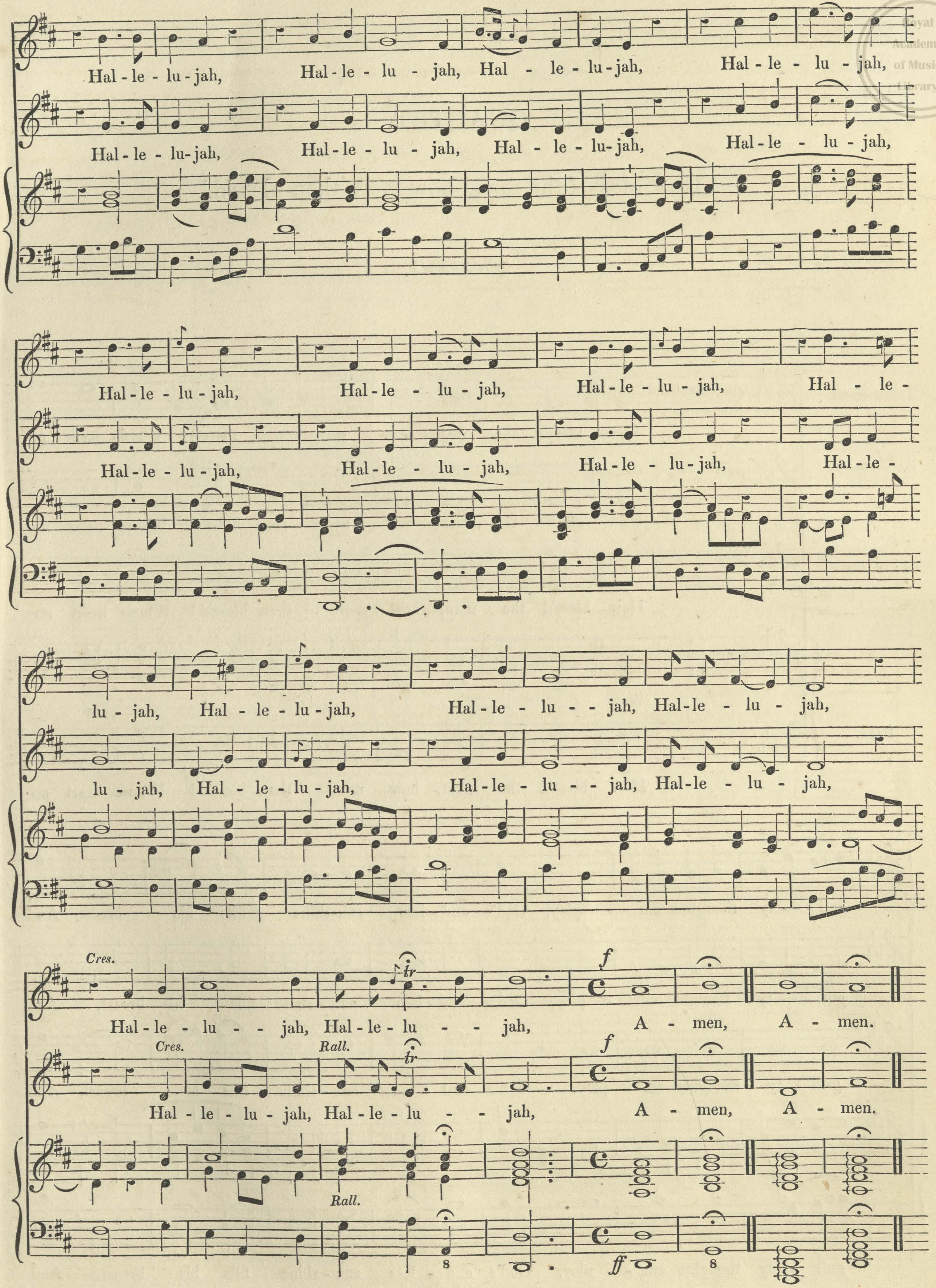

ANDANTE.
69 =
1st TREBLE.
Be-hold, - - - - be-hold - - - - I
bring you glad tidings, be - hold, - - - - - be-
hold, - - - - - I bring you glad ti-dings, ti-dings of great joy,
p
Mez.
f
Cres.


tidings of great joy, tidings of great joy, which shall be to all people; to all
people, to all, to all - peo - ple:
Mez.
For unto you, to you this
p
day is born a Saviour, which is Christ the Lord! which - - is Christ the
Lord! Be - hold, - - - - - be - hold, - - - - - I bring you glad
ti-dings, glad ti-dings, glad ti-dings of great joy, of great joy, which shall be to all


people, to all people, to all peo - ple for un-to you this day is born a
Saviour, this day is born a Saviour, a Saviour, a Saviour, which is Christ the Lord.
Adagio.
tr
Adagio.
8


92 = 𝅗𝅥
1st Treble.
2nd Treble.
LARGO.
Dolce.
Glo - - - - - - - - - - - ry,
Glo - - - - - - - - - - - ry,
8
8
f
Glo - - - - - - - - - - - - ry, Glo - - - - - - - - - - - - ry to God on High!
Glo - - - - - - - - - - - - ry, Glo - - - - - - - - - - - - ry to God on High!
f
tr
tr
Cres.
f

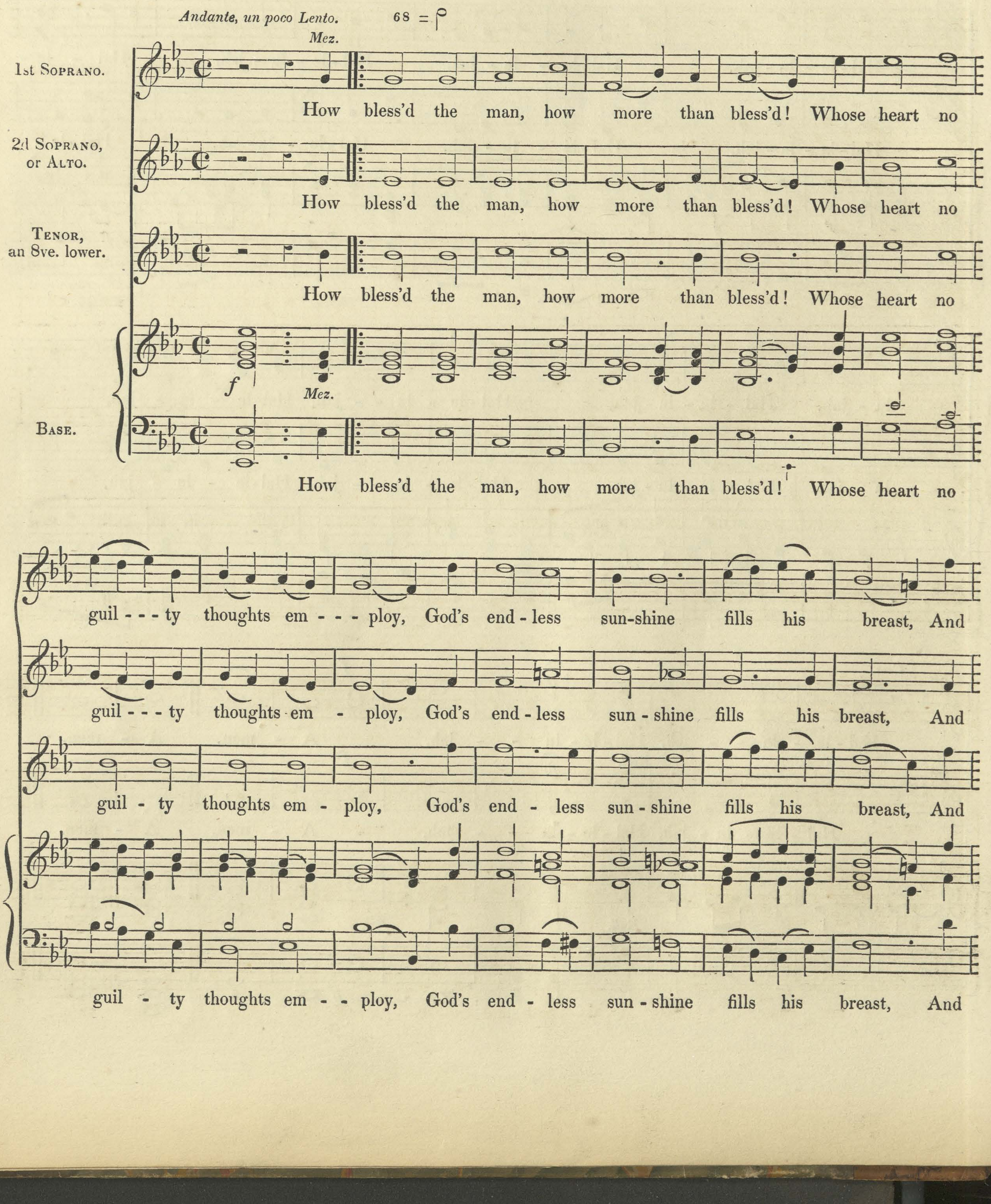

Andante. 100 =
Mez.
And on earth peace, peace, good will towards men. And on earth
Mez.
And on earth peace, and on earth peace, good will towards men. And on earth
Andante.
p
f
p
peace, peace on earth, peace, peace - - - - - good will towards men, good
peace, peace on earth, peace, peace on earth, on earth, good will towards men, good
f
p
f
p
f
p
8
will towards men, good will towards men. On earth peace, peace, good will towards men.
will towards men, good will towards men. On earth peace, peace, good will towards men.
f
f
8
8
8
Vivace. 108 =
Hal-le - lu - jah,
Hal-le - lu - jah,
f
p

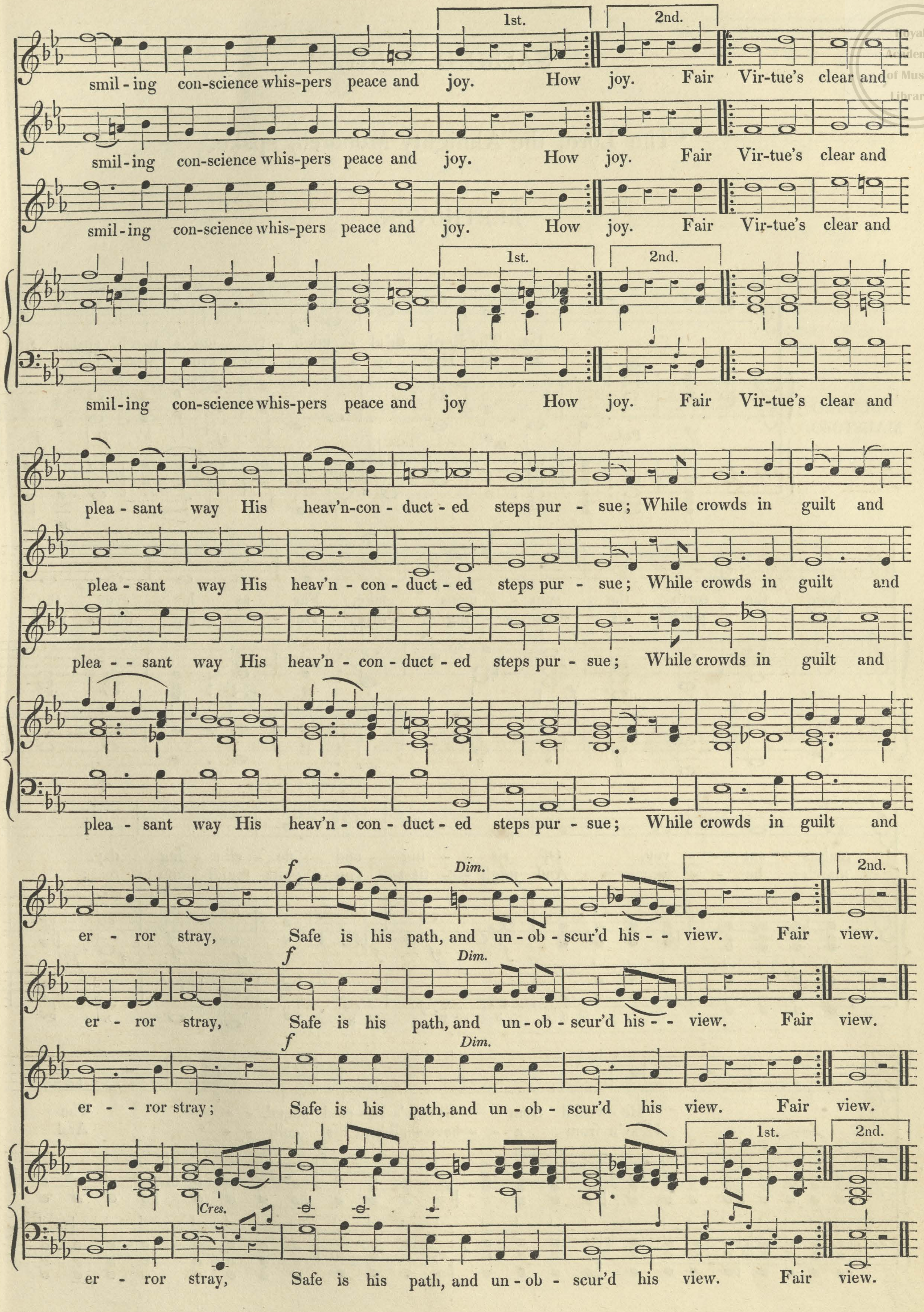

Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah,
Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah,
Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-
Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-
lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah,
lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah,
Cres.
tr
f
Hal-le-lu-jah, Hal-le-lu-jah, A-men, A-men.
Cres.
Rall.
tr
f
Hal-le-lu-jah, Hal-le-lu-jah, A-men, A-men.
Rall.
8
ff
8

QUARTET,

‘ How bless’d the man, how more than bless’d.’

RIGHINI.

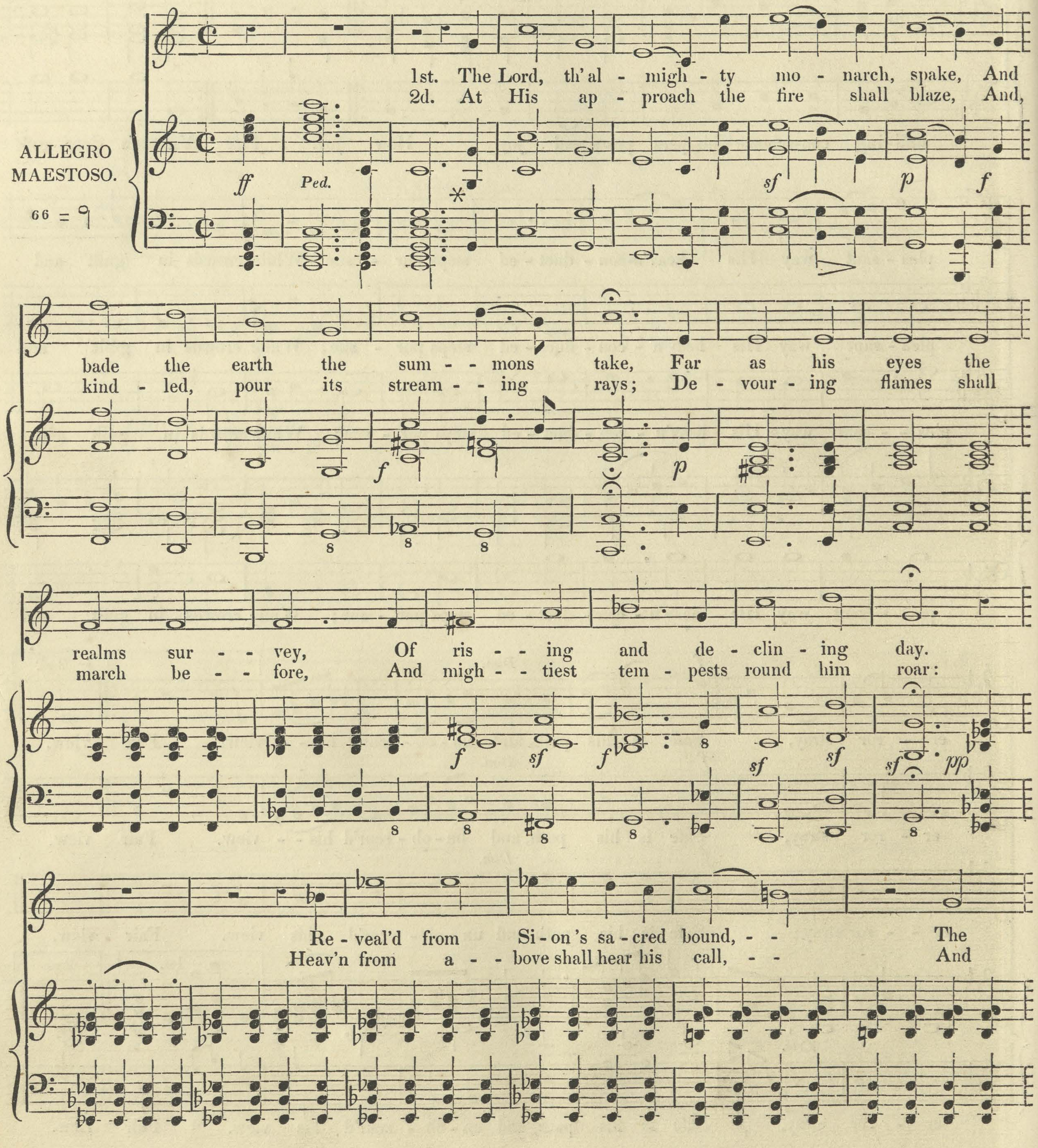

Andante, un poco Lento. 68 =
Mez.
1st Soprano.
2d Soprano, or Alto.
Tenor, an 8ve. lower.
Base.
f
How bless’d the man, how more than bless’d! Whose heart no
guil - - - ty thoughts em - - - ploy, God’s end - less sun-shine fills his breast, And
guil - - - ty thoughts em - ploy, God’s end - less sun - shine fills his breast, And
guil - ty thoughts em - ploy, God’s end - less sun - shine fills his breast, And
guil - ty thoughts em - - ploy, God’s end - less sun - shine fills his breast, And

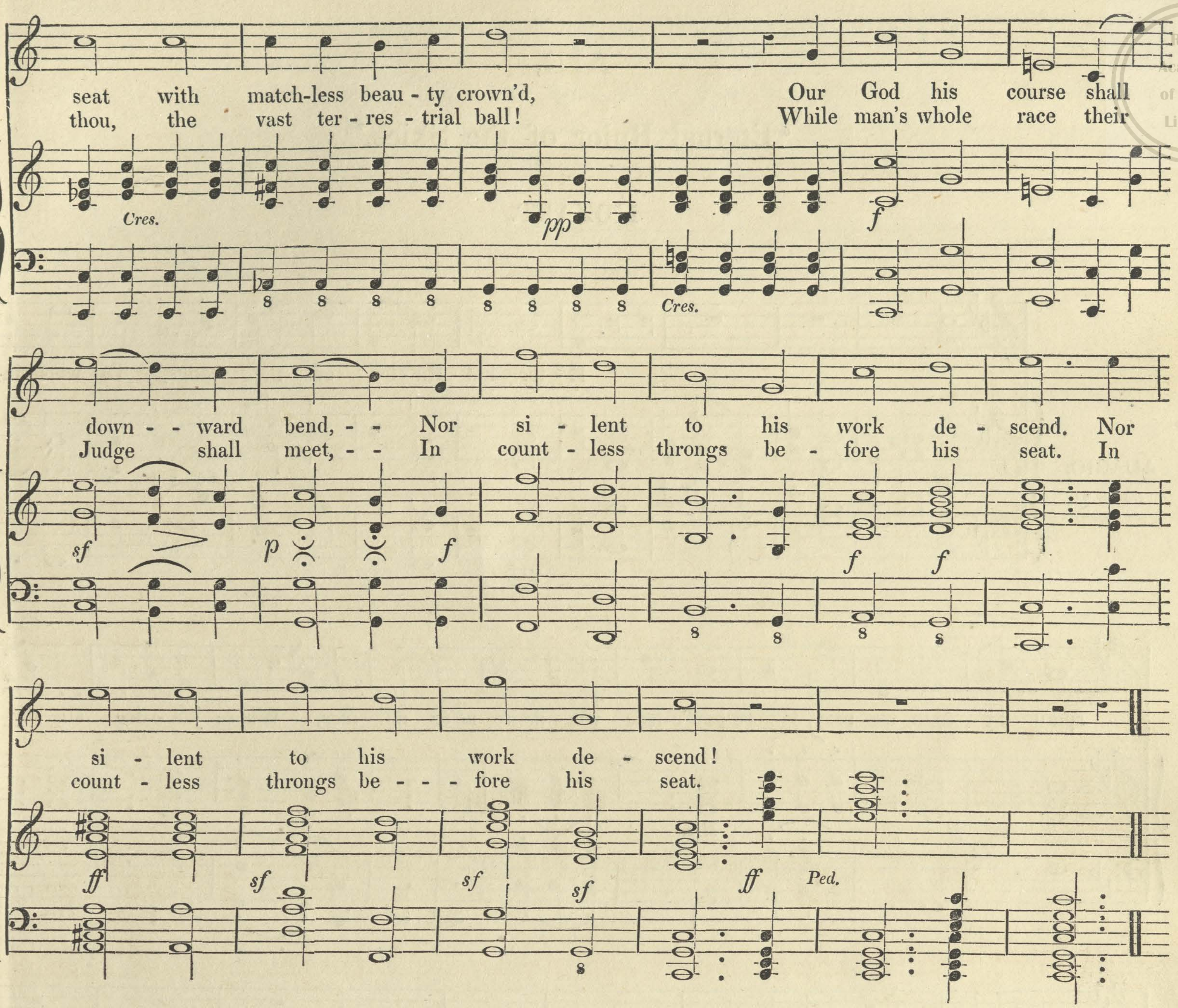

1st.
2nd.
smil-ing con-science whis-pers peace and joy. How joy. Fair Vir-tue's clear and
smil-ing con-science whis-pers peace and joy. How joy. Fair Vir-tue's clear and
smil-ing con-science whis-pers peace and joy. How joy. Fair Vir-tue's clear and
1st.
2nd.
smil-ing con-science whis-pers peace and joy How joy. Fair Vir-tue's clear and
plea-sant way His heav'n-con-duct-ed steps pur-sue; While crowds in guilt and
plea-sant way His heav'n-con-duct-ed steps pur-sue; While crowds in guilt and
plea--sant way His heav'n-con-duct-ed steps pur-sue; While crowds in guilt and
plea-sant way His heav'n-con-duct-ed steps pur-sue; While crowds in guilt and
f
Dim.
2nd.
er-ror stray, Safe is his path, and un-ob-scur'd his--view. Fair view.
f
Dim.
er-ror stray, Safe is his path, and un-ob-scur'd his--view. Fair view.
f
Dim.
er--ror stray; Safe is his path, and un-ob-scur'd his view. Fair view.
1st.
2nd.
Cres.
er-ror stray, Safe is his path, and un-ob-scur'd his view. Fair view.

SACRED SONG,

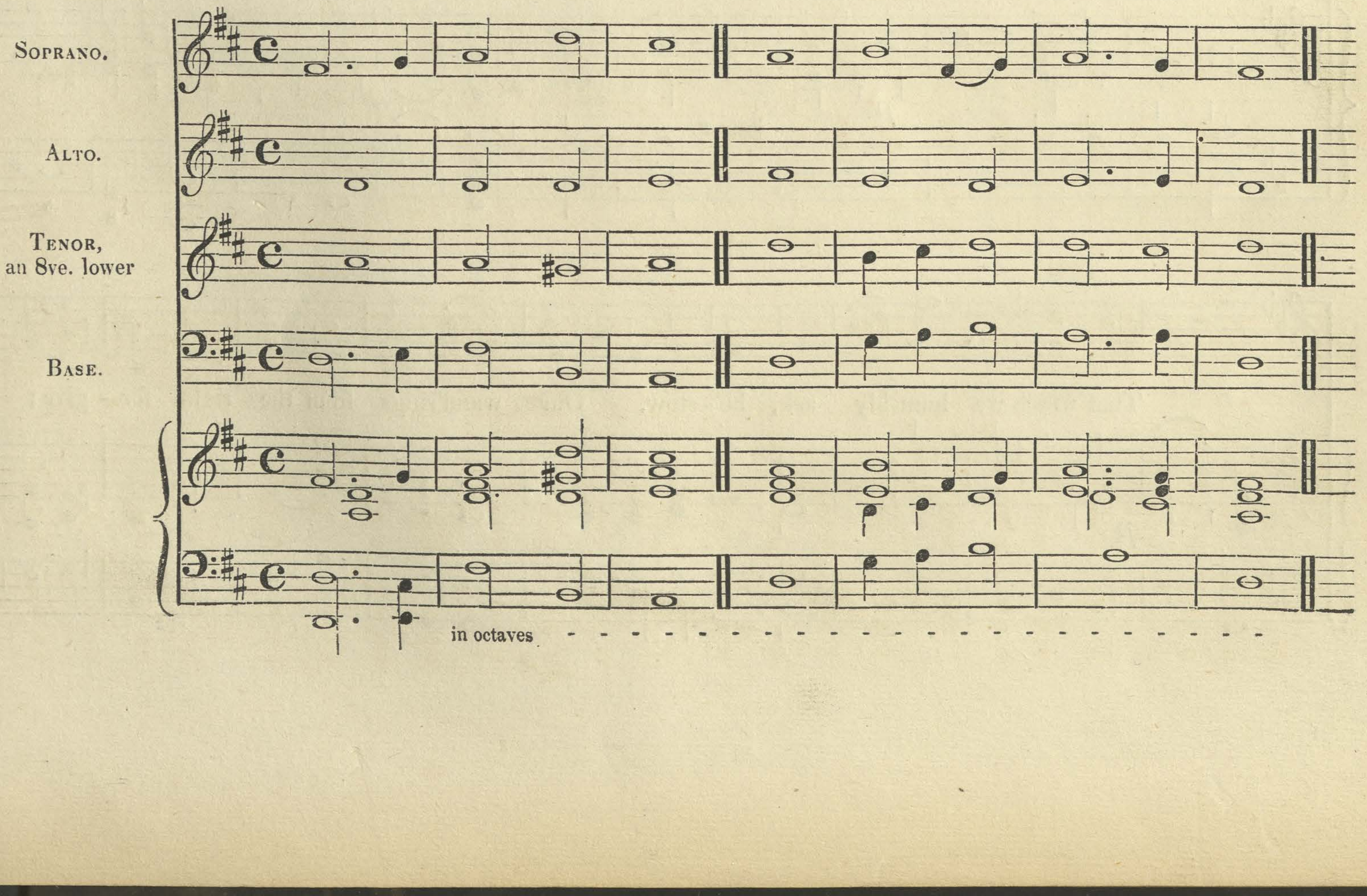
'The Lord, the Almighty Monarch, spake.'

BEETHOVEN.


ALLEGRO MAESTOSO.
66 =
ff
Ped.
*
sf
p
f
1st. The Lord, th' al - migh - ty mo - narch, spake, And
2d. At His ap - proach the fire shall blaze, And,
bade the earth the sum - - mons take, Far as his eyes the
kind - led, pour its stream - - ing rays; De - vour - ing flames shall
realms sur - - vey, Of ris - - ing and de - clin - ing day.
march be - - fore, And migh - - tiest tem - pests round him roar:
Re - veal'd from Si - on's sa - cred bound, - - The
Heav'n from a - - bove shall hear his call, - - And
pp


seat with match-less beau - ty crown'd, Our God his course shall
thou, the vast ter - res - trial ball! While man's whole race their
Cres.
pp
Cres.
f
down - - ward bend, - - Nor si - lent to his work de - scend. Nor
Judge shall meet, - - In count - less throngs be - fore his seat. In
sf
p
f
f
f
si - lent to his work de - scend!
count - less throngs be - - - fore his seat.
ff
sf
sf
sf
ff
Ped.

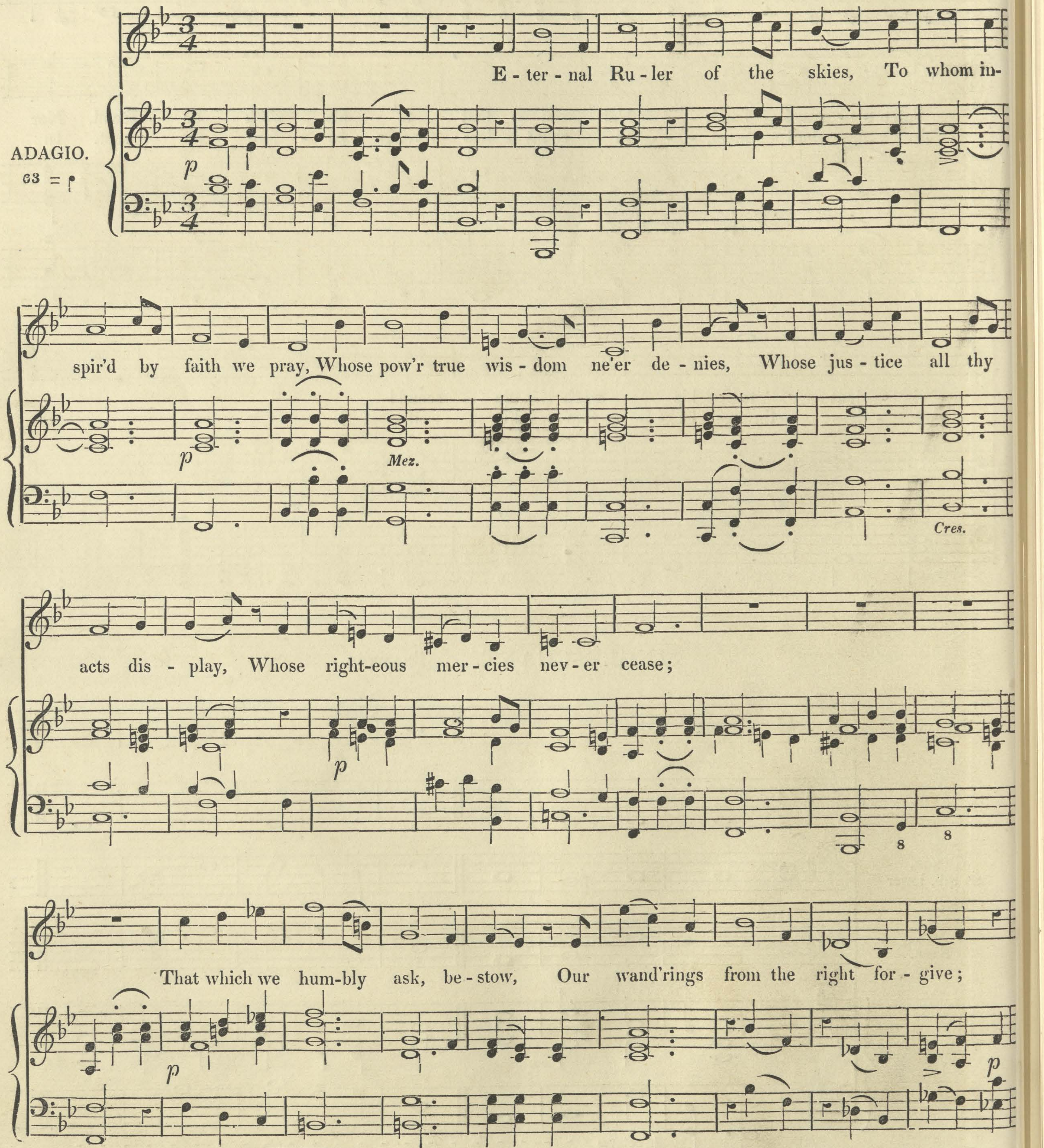
SINGLE CHANT. Travers.

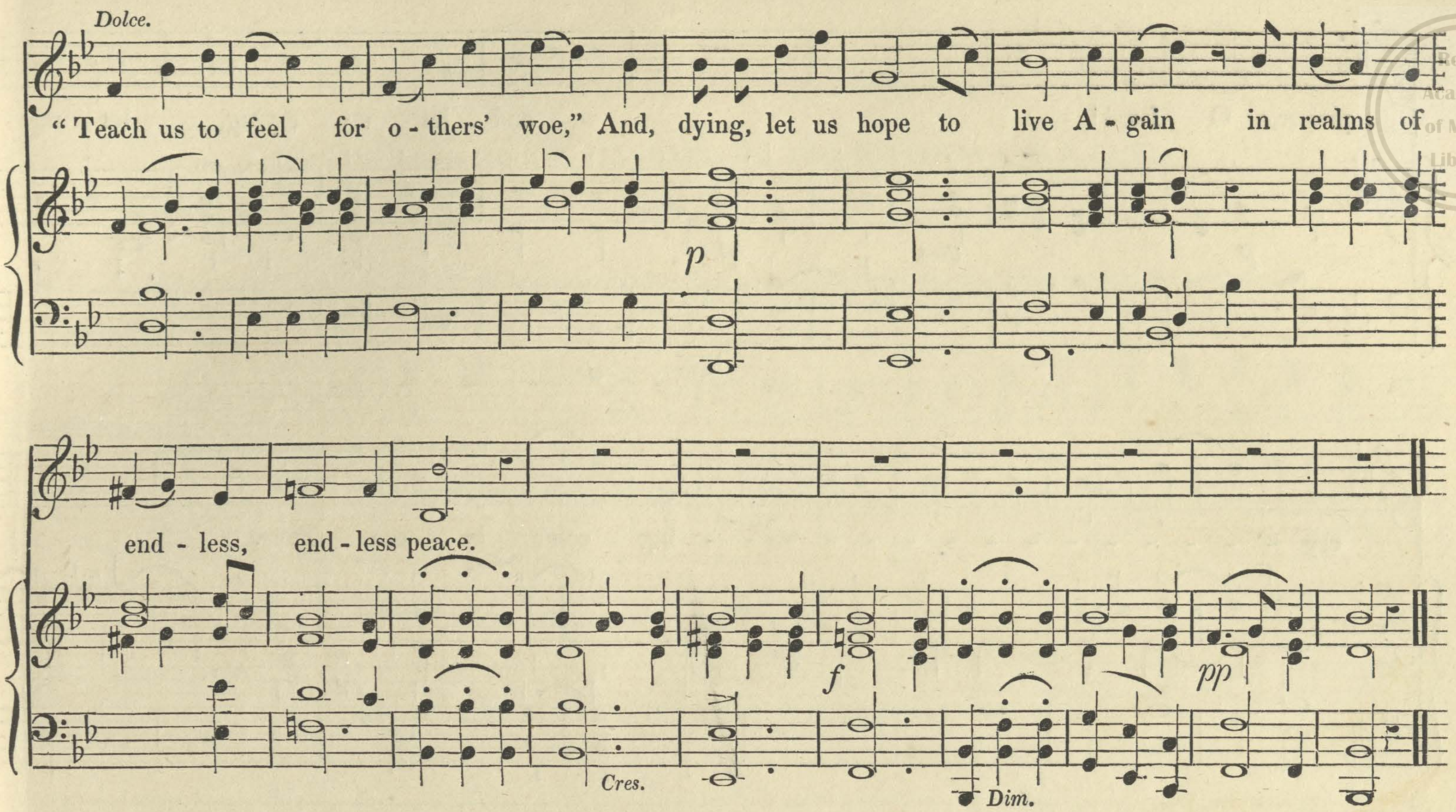

Soprano.
Alto.
Tenor, an 8ve. lower
Base.
in octaves

AIR,

'Eternal Ruler of the Skies.'

MOZART.

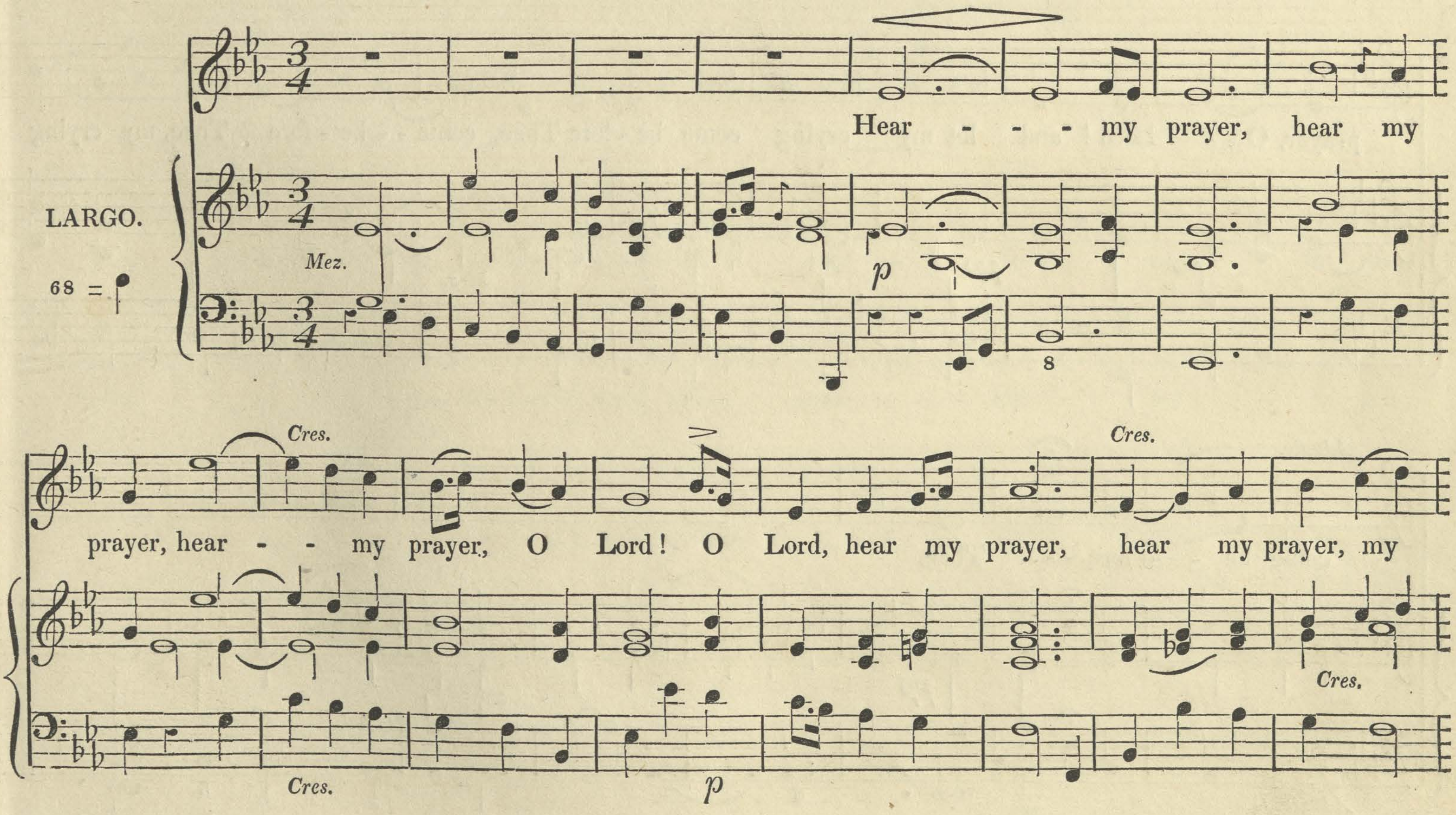

ADAGIO.
63 =
p
E - ter - nal Ru - ler of the skies, To whom in-
spir'd by faith we pray, Whose pow'r true wis - dom ne'er de - nies, Whose jus - tice all thy
Mez.
Cres.
acts dis - play, Whose right-eous mer - cies nev - er cease;
8
8
That which we hum-bly ask, be - stow, Our wand'rings from the right for - give;

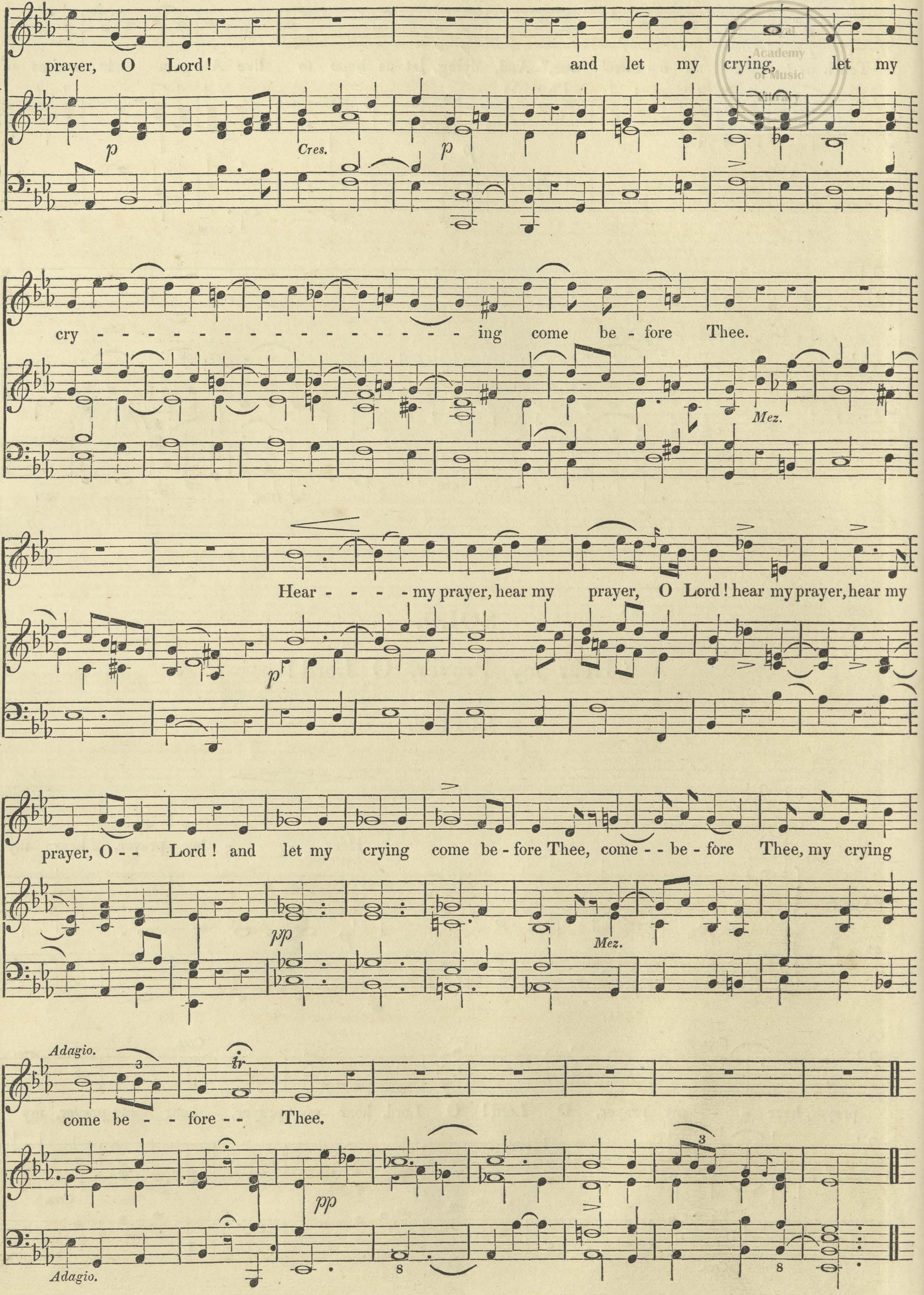

Dolce.
"Teach us to feel for o-thers' woe," And, dying, let us hope to live A-gain in realms of
p
end-less, end-less peace.
f
pp
Cres.
Dim.

SOLO,

'Hear my Prayer, O Lord!'

DUPUIS.


LARGO.
68 = ♩
3/4
Mez.
Hear - - - my prayer, hear my
p
8
prayer, hear - - my prayer, O Lord! O Lord, hear my prayer, hear my prayer, my
Cres.
Cres.
Cres.
Cres.
p


prayer, O Lord! and let my crying, let my
p
Cres.
p
cry - - - - - - - - - - - - - - - - - - ing come be - fore Thee.
Mez.
Hear - - - - my prayer, hear my prayer, O Lord! hear my prayer, hear my
p
prayer, O - - Lord! and let my crying come be - fore Thee, come - - be - fore Thee, my crying
pp
Mez.
Adagio.
come be - - fore - - Thee.
tr
3
pp
8
Adagio.

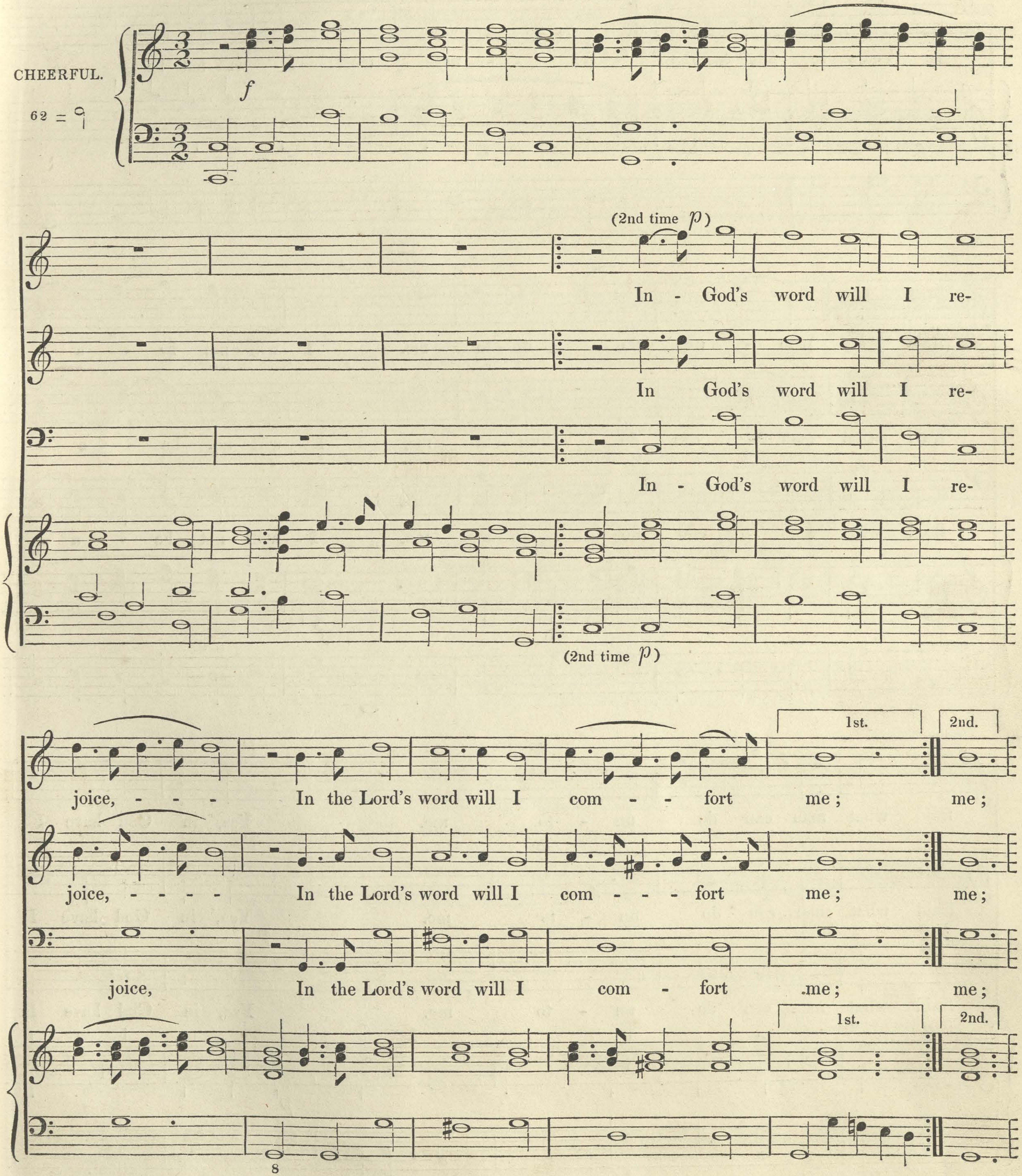
TRIO,

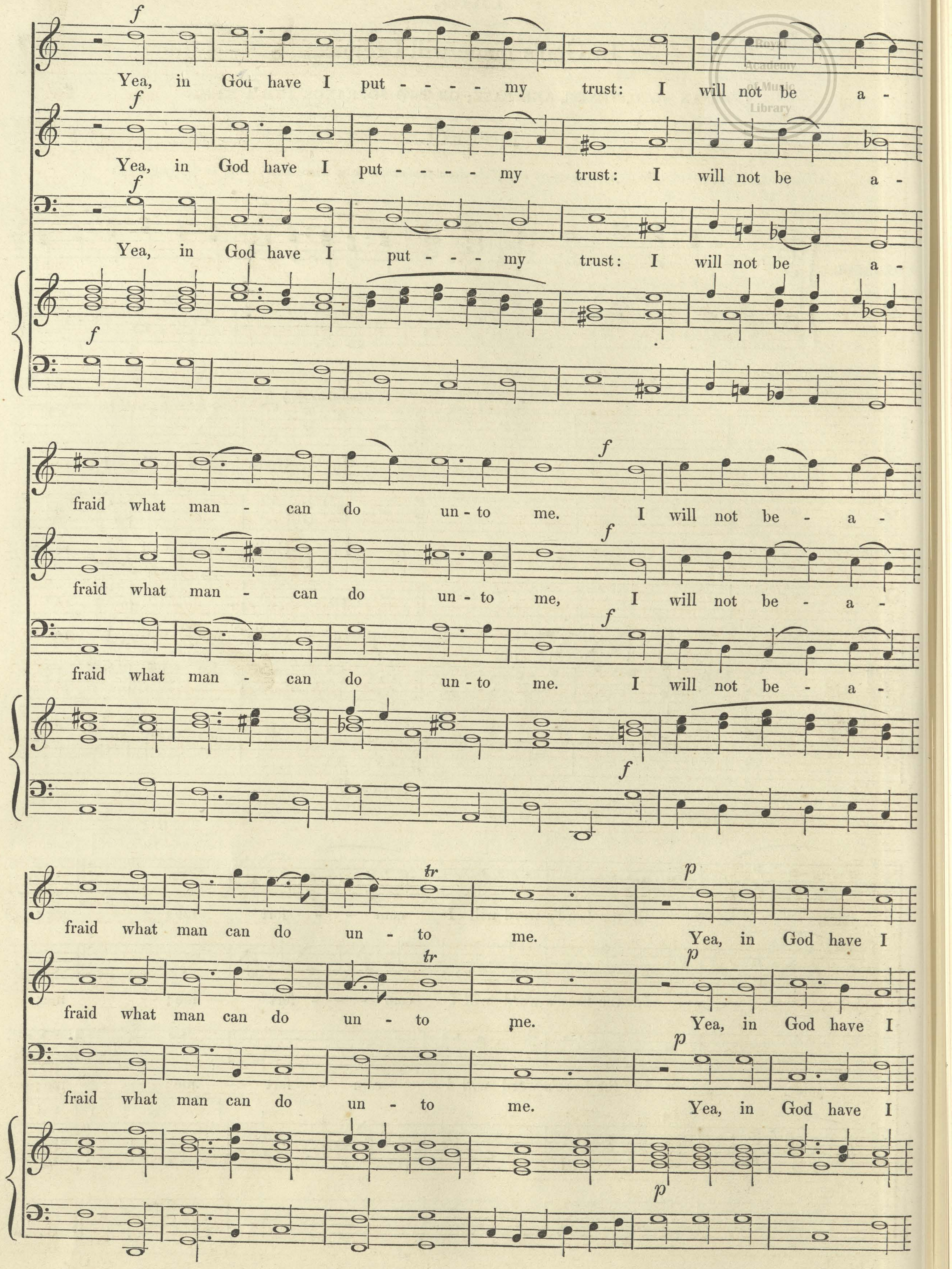
‘ In God’s name will I rejoice,’

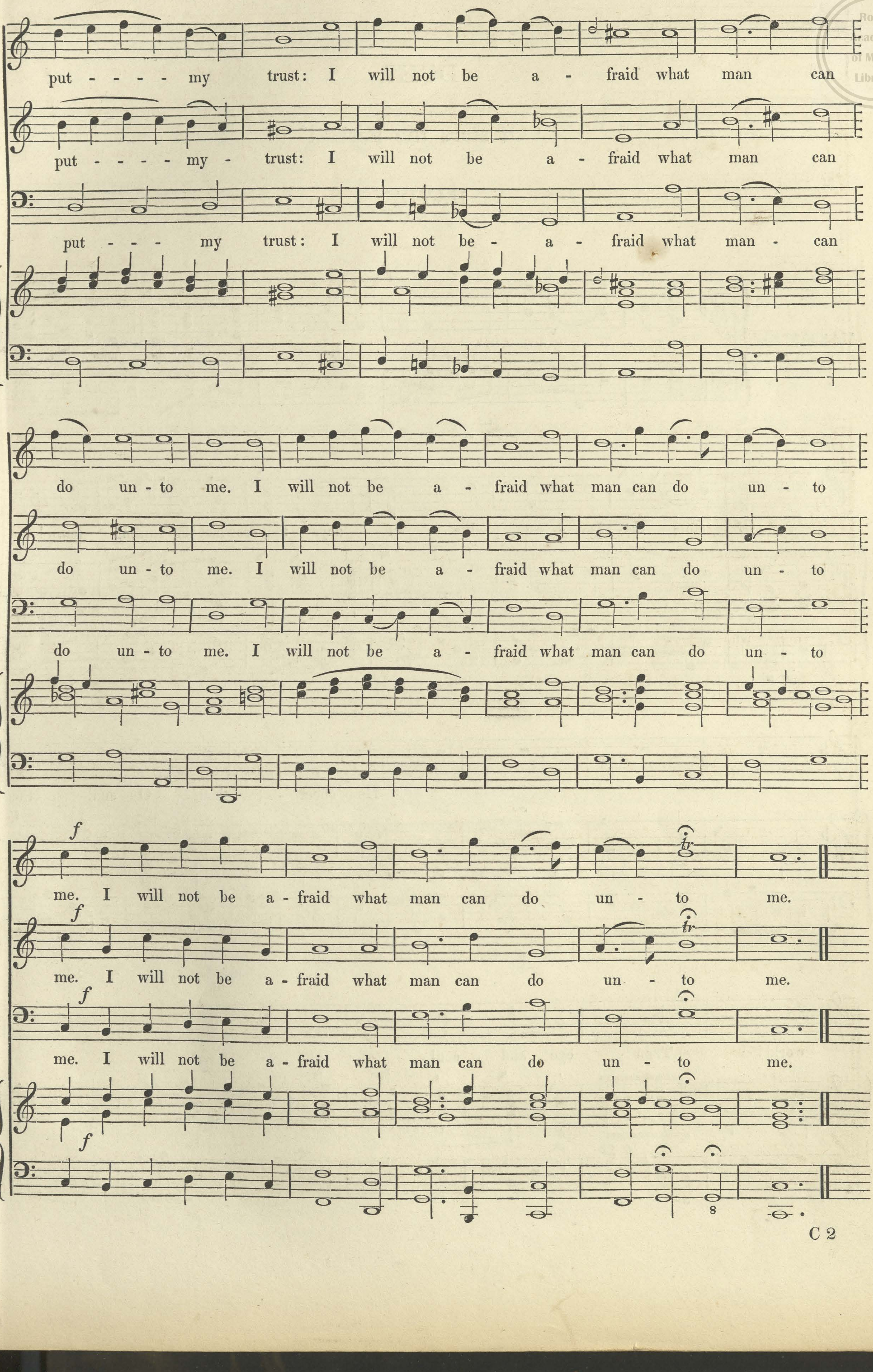
(FOR AN ALTO, TENOR, AND BASE; OR TWO SOPRANOS AND A BASE.)

PURCELL.

(When sung by equal voices, the Notes in the upper staff of the Accompaniment to be an octave lower, except in the Symphony.)


CHEERFUL.
62 = ♩
f
(2nd time p)
In - God's word will I re-
In God's word will I re-
In - God's word will I re-
(2nd time p)
1st.
2nd.
joice, - - - In the Lord's word will I com - - fort me; me;
joice, - - - In the Lord's word will I com - - - fort me; me;
joice, In the Lord's word will I com - fort me; me;
1st.
2nd.
8

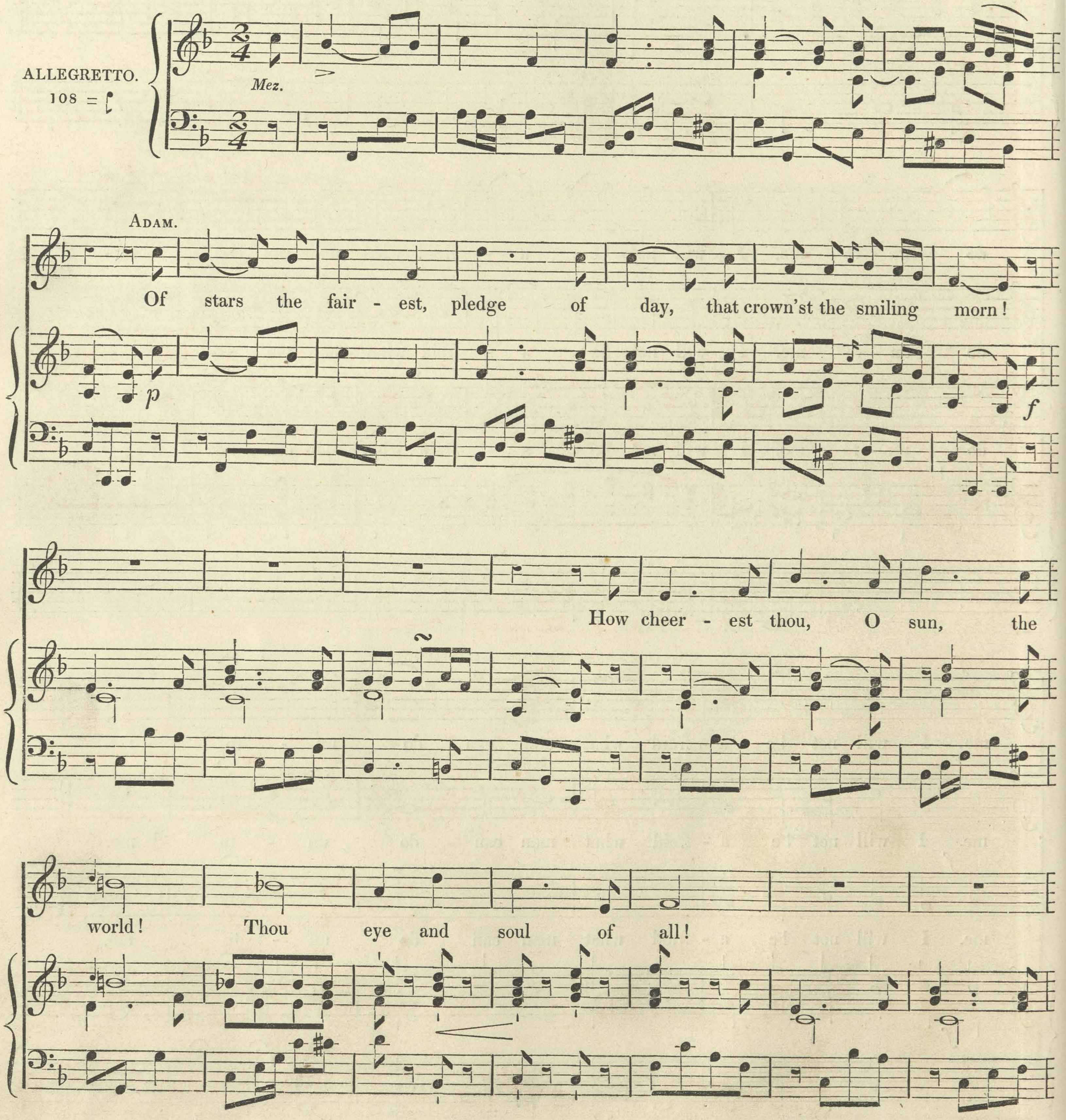

f
Yea, in God have I put - - - - my trust: I will not be a -
Yea, in God have I put - - - - my trust: I will not be a -
Yea, in God have I put - - - my trust: I will not be a -
fraid what man - can do un - to me. I will not be - a -
fraid what man - can do un - to me, I will not be - a -
fraid what man - can do un - to me. I will not be - a -
fraid what man can do un - to me. Yea, in God have I
fraid what man can do un - to me. Yea, in God have I
fraid what man can do un - to me. Yea, in God have I
tr
p

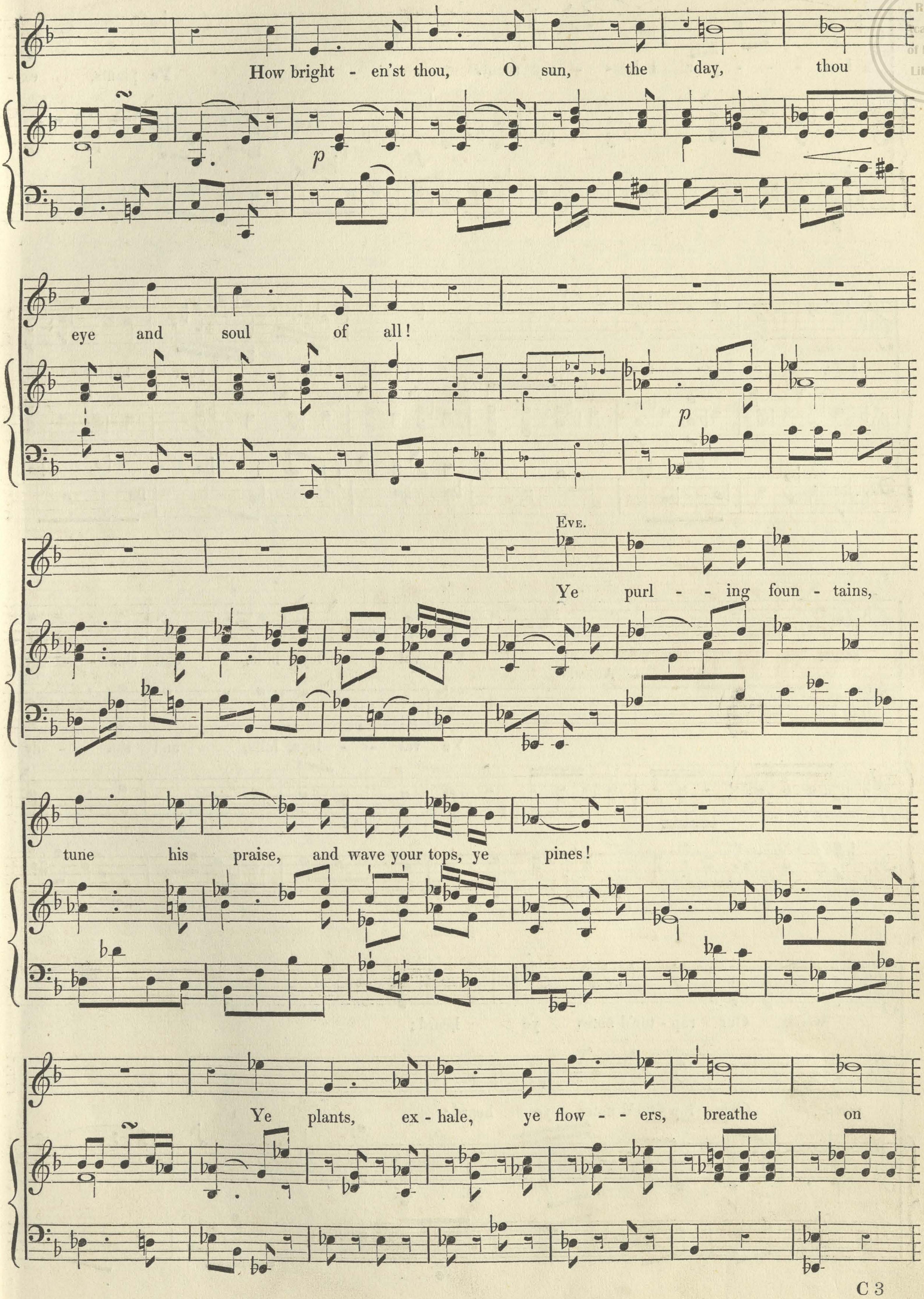

put - - - - my trust: I will not be a - fraid what man can
put - - - - my - trust: I will not be a - fraid what man can
put - - - my trust: I will not be - a - fraid what man - can
do un - to me. I will not be a - fraid what man can do un - to
do un - to me. I will not be a - fraid what man can do un - to
do un - to me. I will not be a - fraid what man can do un - to
f
me. I will not be a - fraid what man can do un - to me.
f
me. I will not be a - fraid what man can do un - to me.
f
me. I will not be a - fraid what man can do un - to me.
tr
tr
f
f
8

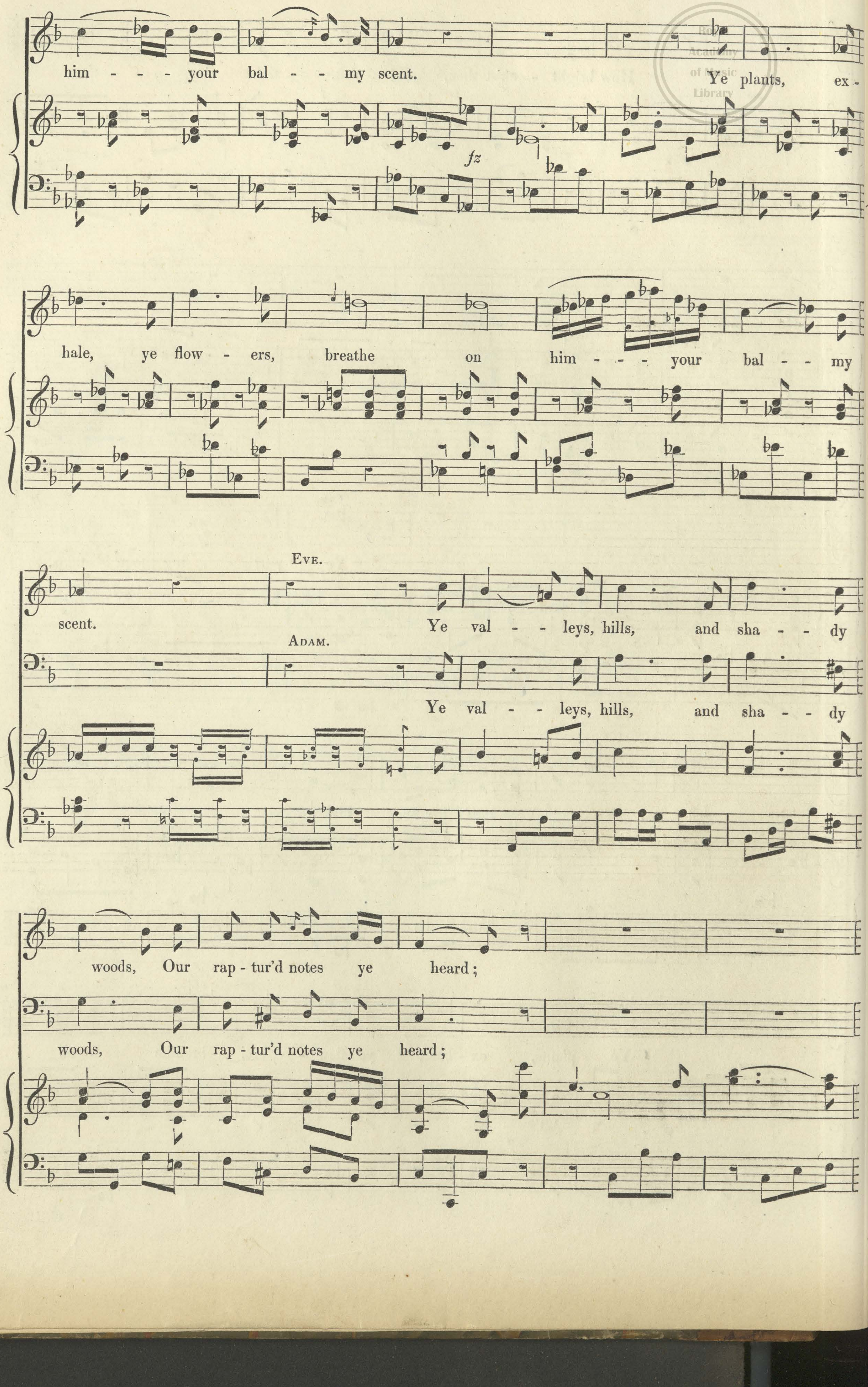
DUET,

‘Of stars the fairest!’

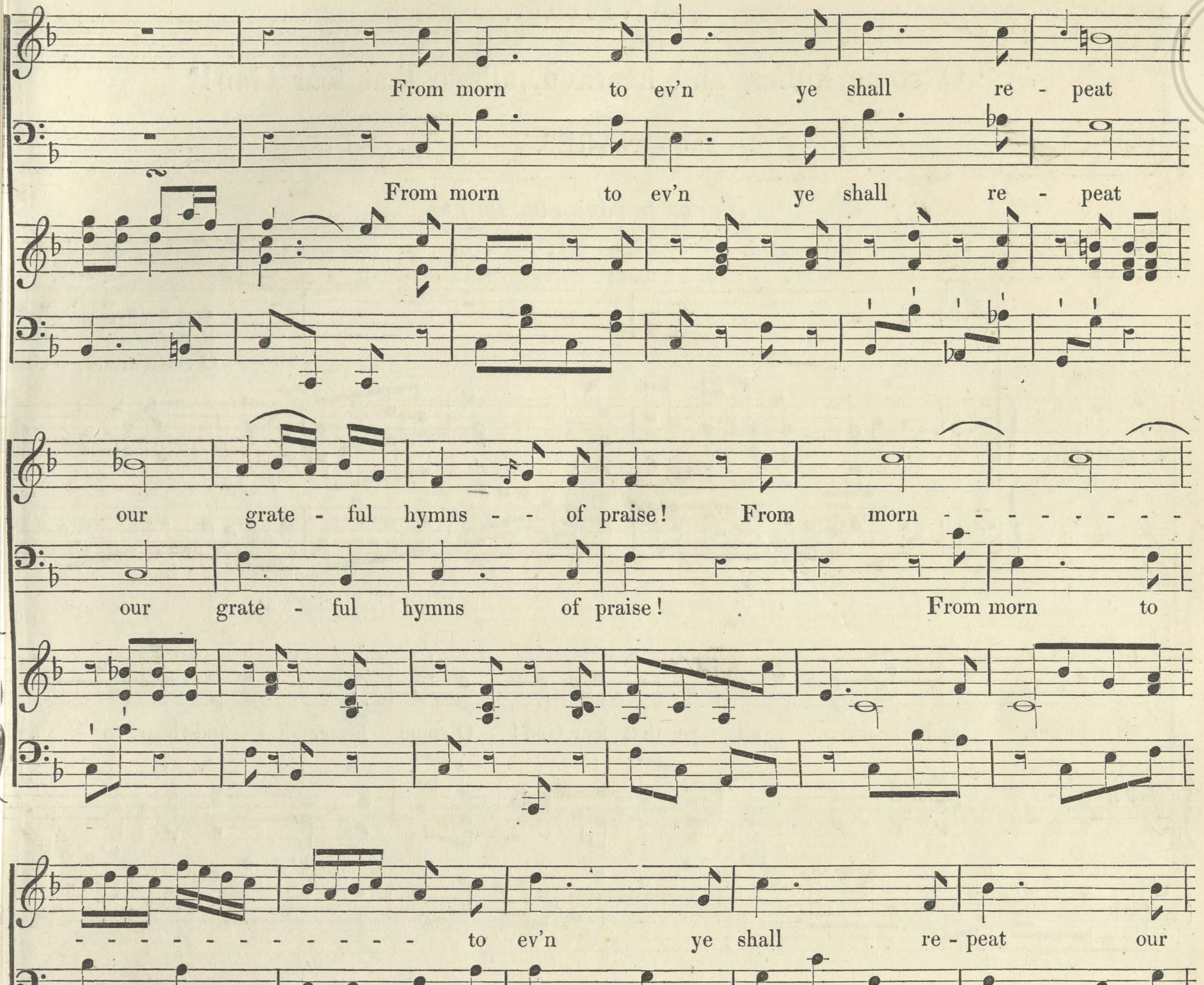
HAYDN.


ALLEGRETTO.
108 =
Mez.
Adam.
Of stars the fair - est, pledge of day, that crown'st the smiling morn!
p
f
How cheer - est thou, O sun, the
world! Thou eye and soul of all!


How bright - en'st thou, O sun, the day, thou
p
eye and soul of all!
p
Eve.
Ye purl - - ing foun - tains,
tune his praise, and wave your tops, ye pines!
Ye plants, ex - hale, ye flow - - ers, breathe on


him - - - your bal - - my scent.
Ye plants, ex -
fz
hale, ye flow - ers, breathe on him - - - your bal - - my
scent.
Eve.
Ye val - - leys, hills, and sha - - dy
Adam.
Ye val - - leys, hills, and sha - - dy
woods, Our rap - tur'd notes ye heard;
woods, Our rap - tur'd notes ye heard;

Royal
Academy
of Music
Library

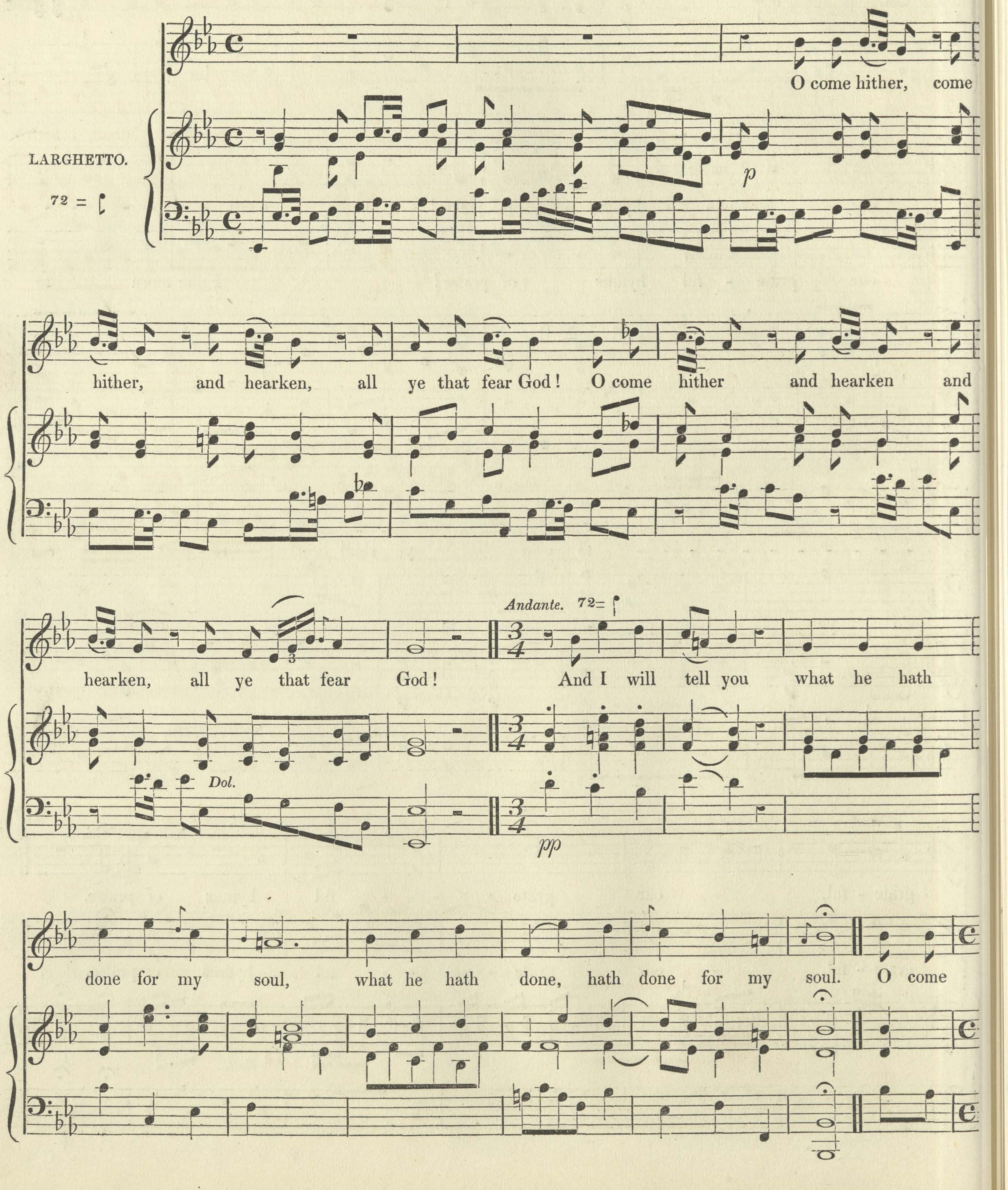

From morn to ev'n ye shall re - peat
From morn to ev'n ye shall re - peat
our grate - ful hymns - - of praise! From morn - - - - - - - -
our grate - ful hymns of praise! From morn to
- - - - - - - - - - - to ev'n ye shall re - peat our
ev'n ye shall re - peat, from morn to ev'n ye shall re - peat our
Rall.
grate - ful, our grate - - - - - ful hymns of praise.
grate - ful, our grate - - - - - ful hymns of praise.
Rall.

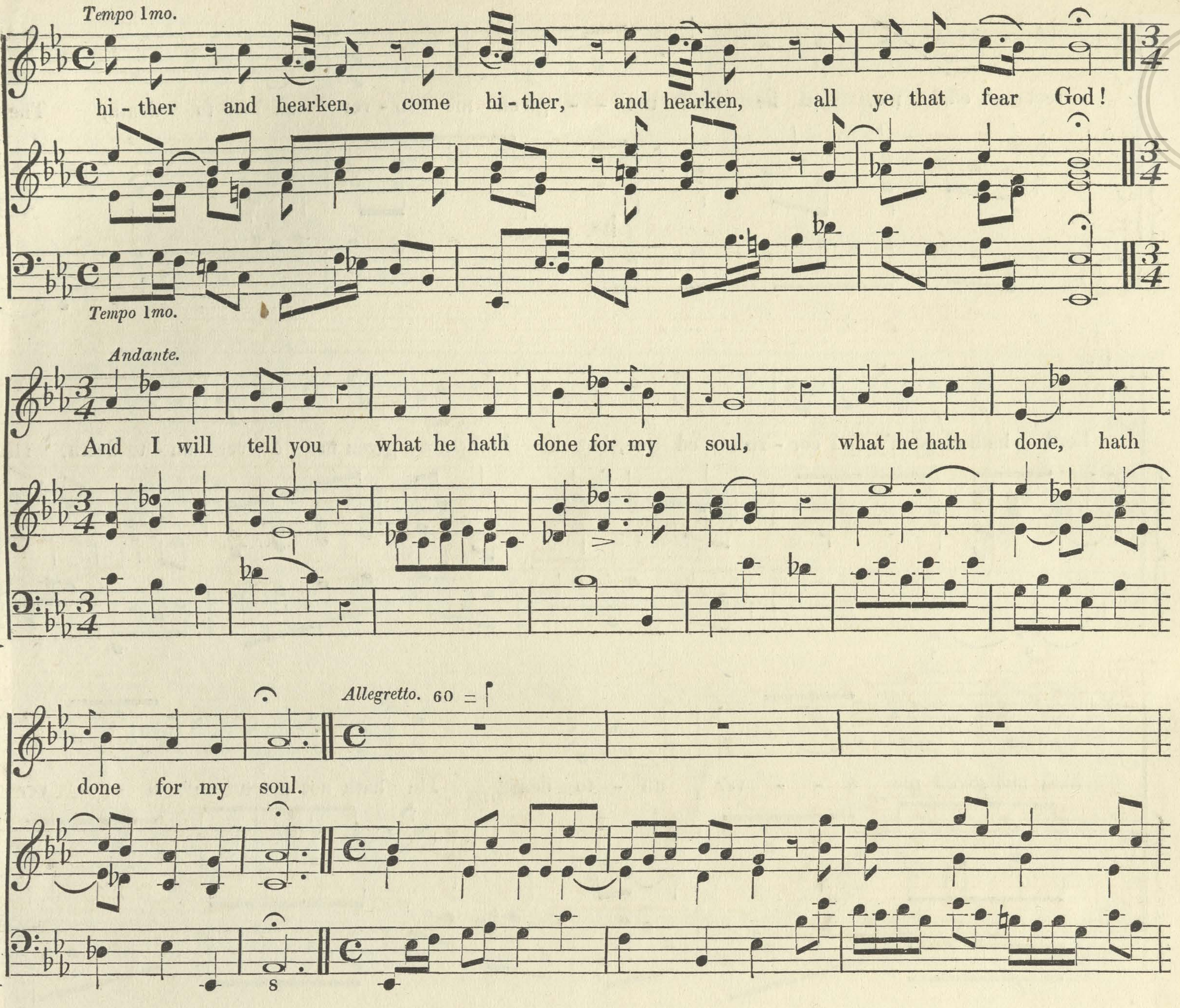
ANTHEM,

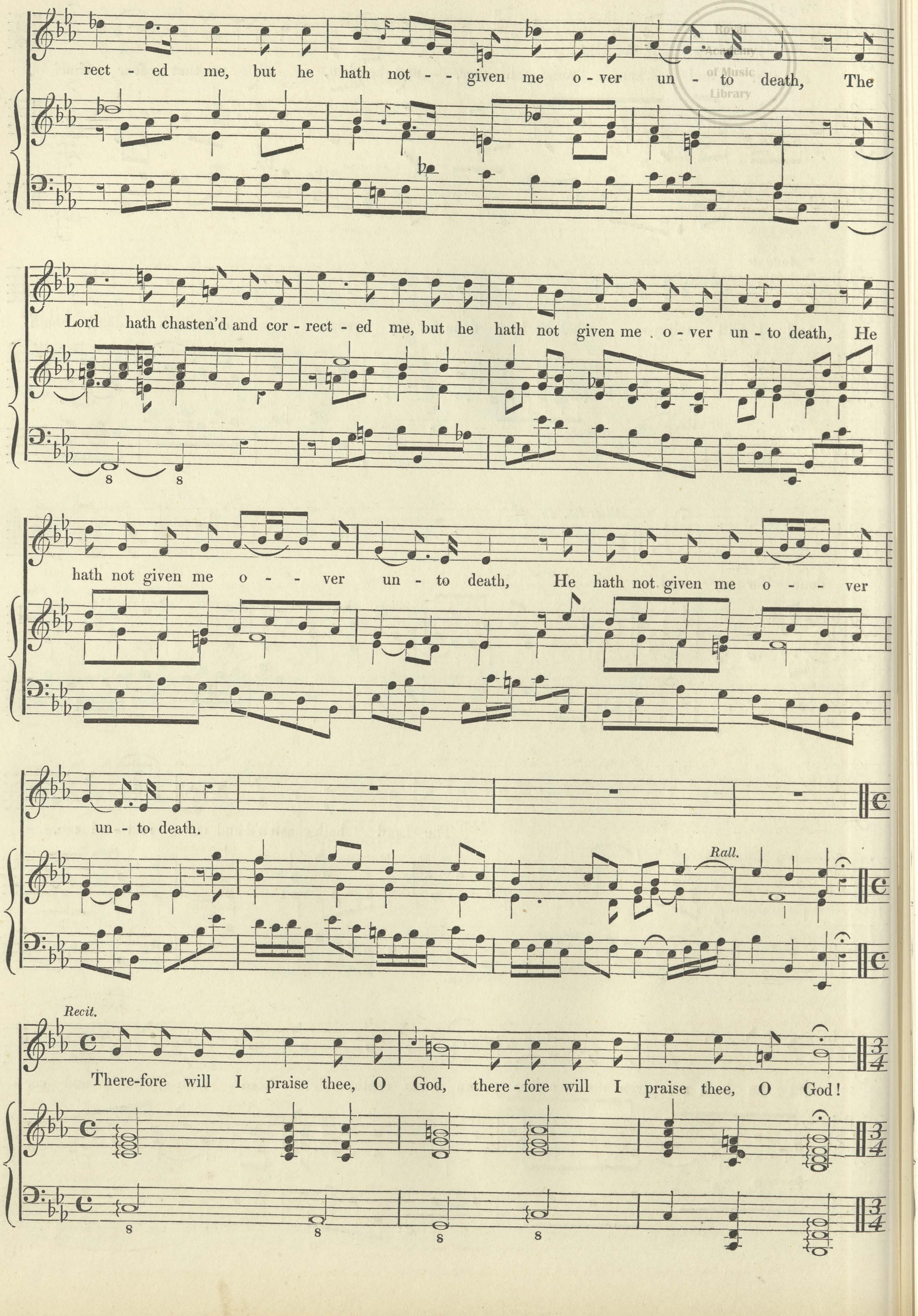
'O come hither, and hearken, all ye that fear God!'

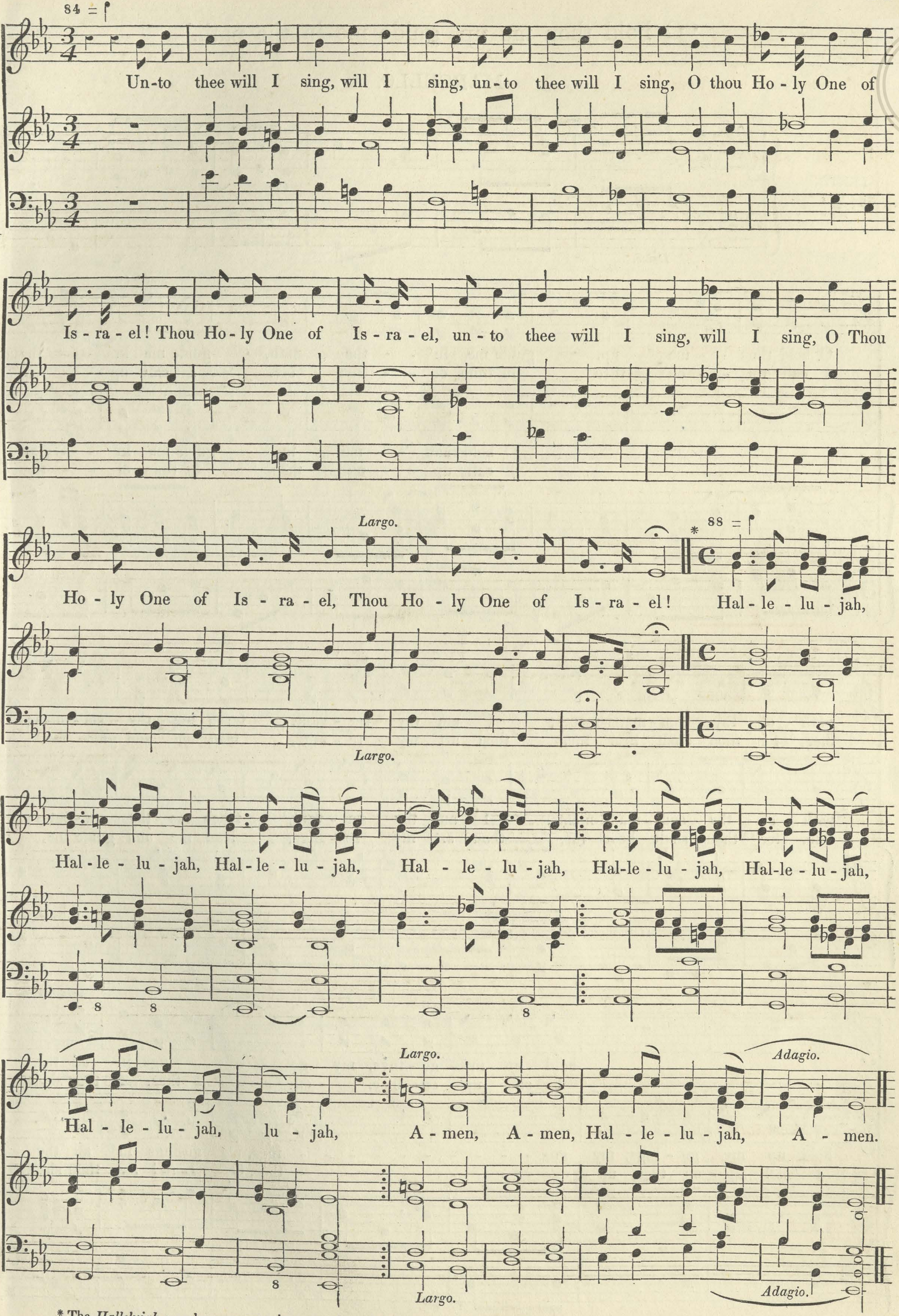
NARES.

(NEVER BEFORE PUBLISHED.)


LARGHETTO.
72 =
O come hither, come
p
hither, and hearken, all ye that fear God! O come hither and hearken and
hearken, all ye that fear God!
Dol.
Andante. 72=
And I will tell you what he hath
pp
done for my soul, what he hath done, hath done for my soul. O come


Tempo 1mo.
hi - ther and hearken, come hi - ther, and hearken, all ye that fear God!
Tempo 1mo.
Andante.
And I will tell you what he hath done for my soul, what he hath done, hath
done for my soul.
Allegretto. 60 =
The Lord hath chasten'd and cor - rect - ed me,
but he hath not given me o - ver un - to death, The Lord hath chasten'd and cor -


rect - ed me, but he hath not - - given me o - ver un - to death, The
Lord hath chasten'd and cor - rect - ed me, but he hath not given me . o - ver un - to death, He
hath not given me o - - ver un - to death, He hath not given me o - - ver
un - to death.
Rall.
Recit.
There-fore will I praise thee, O God, there - fore will I praise thee, O God!


84 =
Un-to thee will I sing, will I sing, un-to thee will I sing, O thou Ho-ly One of
Is-ra-el! Thou Ho-ly One of Is-ra-el, un-to thee will I sing, will I sing, O Thou
Largo.
88 =
Ho-ly One of Is-ra-el, Thou Ho-ly One of Is-ra-el! Hal-le-lu-jah,
Largo.
Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah,
8
8
8
Largo.
Adagio.
Hal-le-lu-jah, lu-jah, A-men, A-men, Hal-le-lu-jah, A-men.
8
Largo.
Adagio.

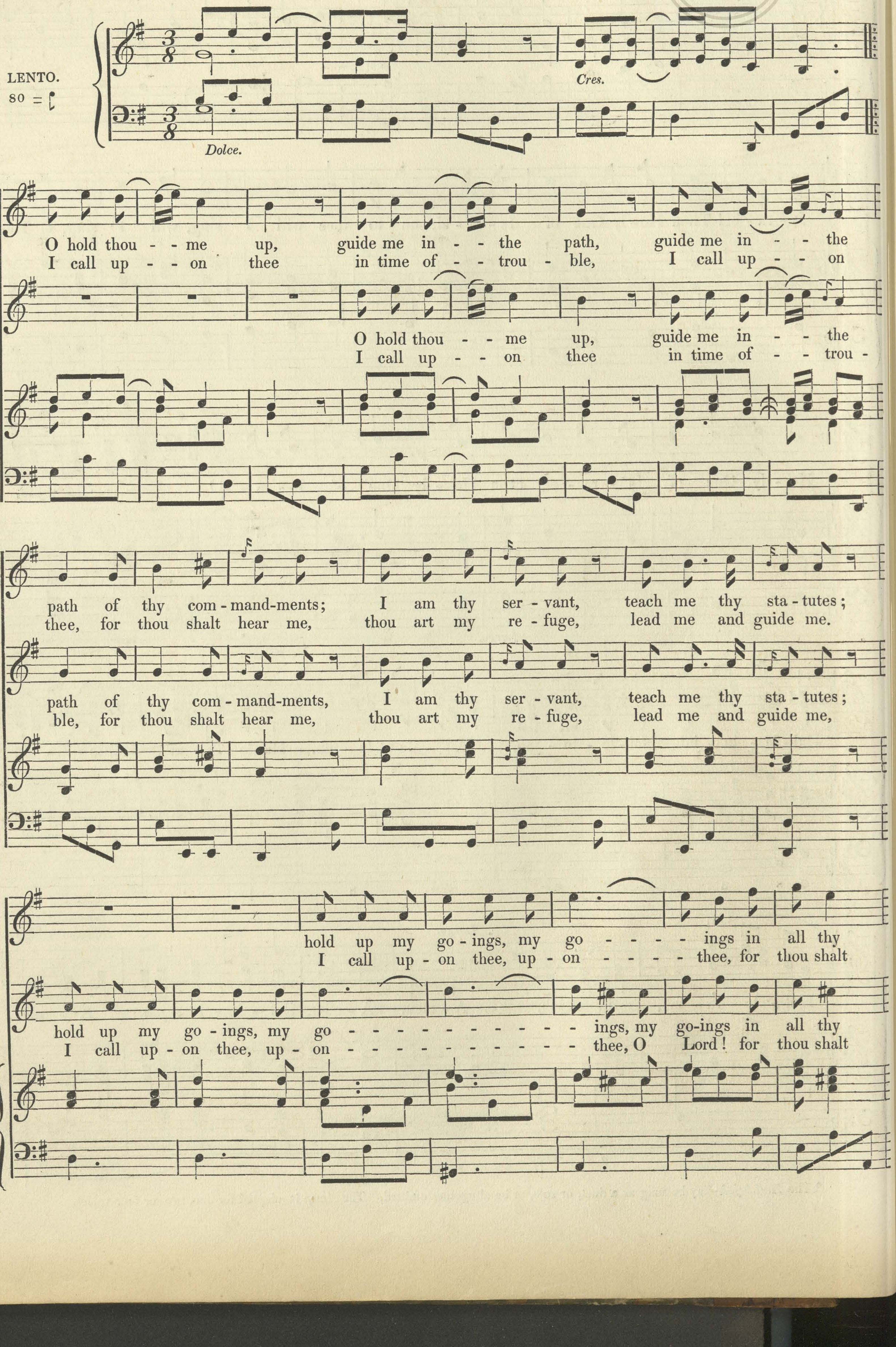
---

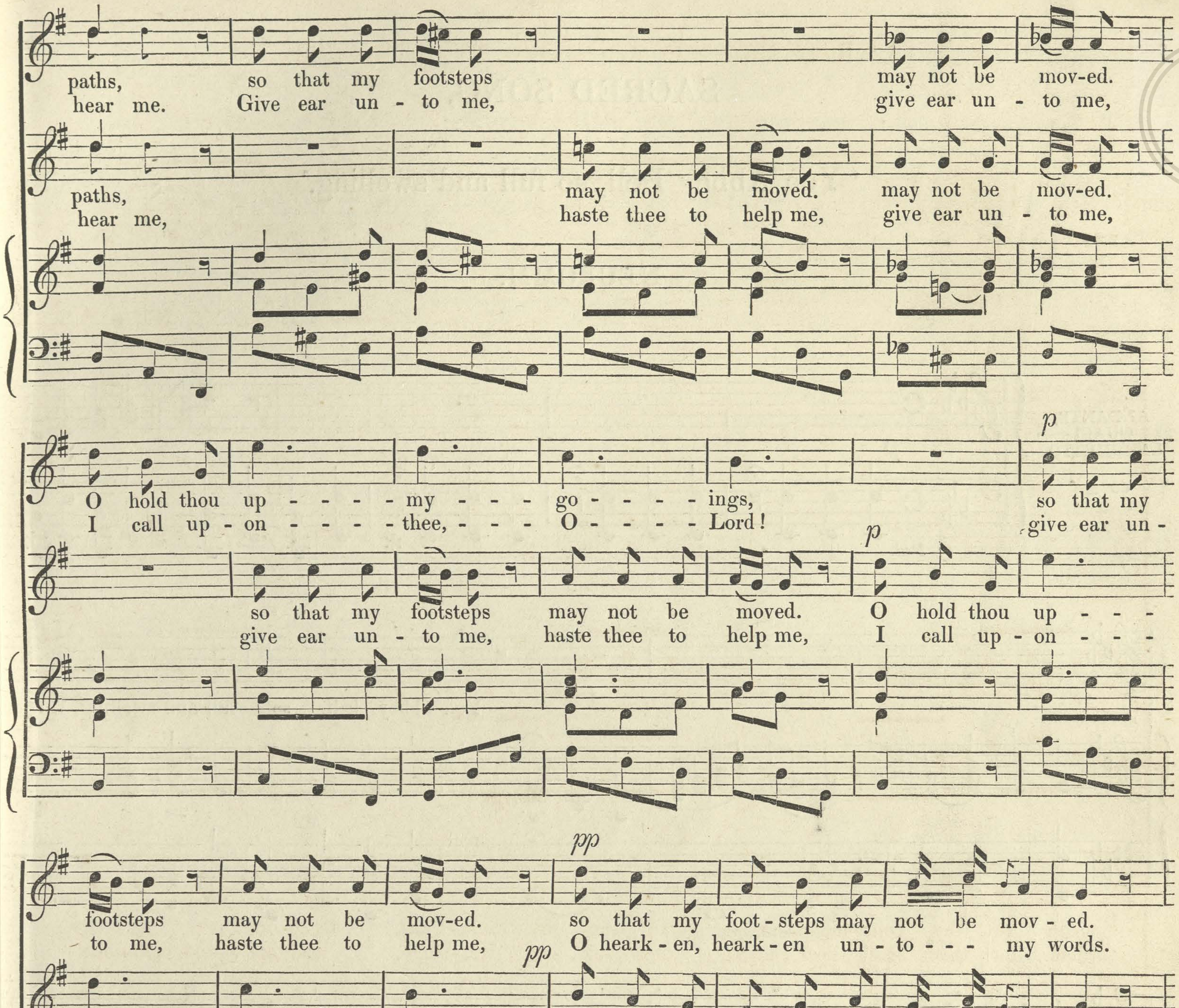
* The *Hallelujah* may be sung as a duet, or solo, or be altogether omitted. The *Amen* is adapted for one, two, or four voices.

DUET,

‘O hold thou me up, guide me in the path.’

MARCELLO.

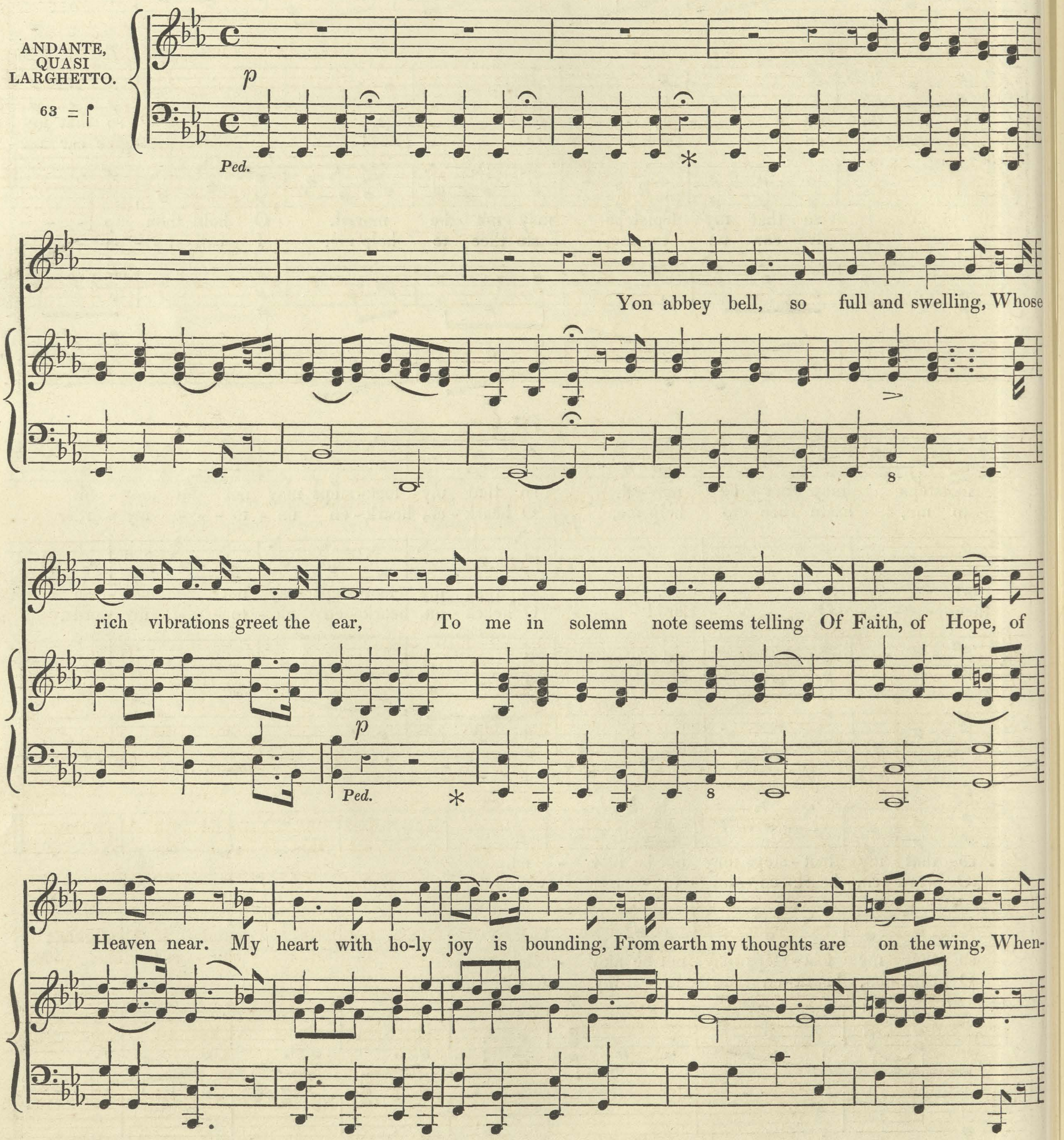

LENTO.
80 =
Dolce.
Cres.
O hold thou - - me up, guide me in - - the path, guide me in - - the
I call up - - on thee in time of - - trou - ble, I call up - - on
O hold thou - - me up, guide me in - - the
I call up - - on thee in time of - - trou -
path of thy com - mand-ments; I am thy ser - vant, teach me thy sta - tutes;
thee, for thou shalt hear me, thou art my re - fuge, lead me and guide me.
path of thy com - mand-ments, I am thy ser - vant, teach me thy sta - tutes;
ble, for thou shalt hear me, thou art my re - fuge, lead me and guide me,
hold up my go - ings, my go - - - - ings in all thy
I call up - on thee, up - on - - - - thee, for thou shalt
hold up my go - ings, my go - - - - - - - - - - - ings, my go-ings in all thy
I call up - on thee, up - on - - - - - - - - - - - thee, O Lord! for thou shalt

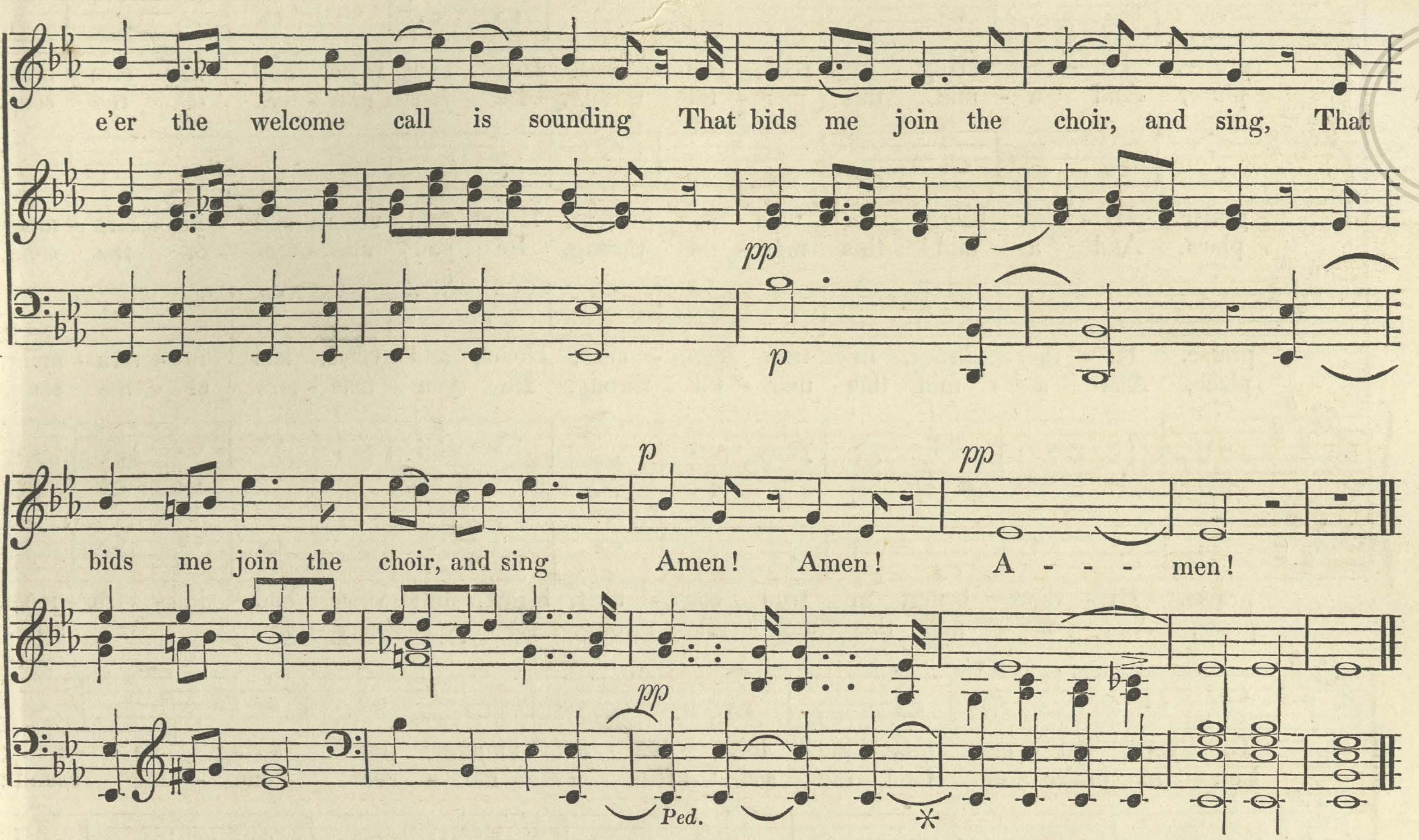

paths, so that my footsteps may not be mov-ed.
hear me. Give ear un - to me, give ear un - to me,
paths, may not be moved. may not be mov-ed.
hear me, haste thee to help me, give ear un - to me,
p
O hold thou up - - - - my - - - go - - - - ings, so that my
I call up - on - - - - thee, - - - O - - - - Lord! give ear un -
p
so that my footsteps may not be moved. O hold thou up - - -
give ear un - to me, haste thee to help me, I call up - on - - -
pp
footsteps may not be mov-ed. so that my foot - steps may not be mov - ed.
to me, haste thee to help me, O heark - en, heark - en un - to - - - my words.
pp
my - - - go - - - - ings, - - - so that my foot-steps may not be mov - ed.
thee, - - - O - - - - Lord! - - - O heark - en, heark - en un - to - - - my words.
pp
f
so that my foot - steps may not be mov - ed.
O heark - en, heark - en un - to - my words.
f
so that my foot - steps may not be mov - ed.
O heark - en, heark - en un - to - my words.
f
pp
tr

SACRED SONG,

'Yon Abbey Bell, so full and swelling.'

NEUKOMM.

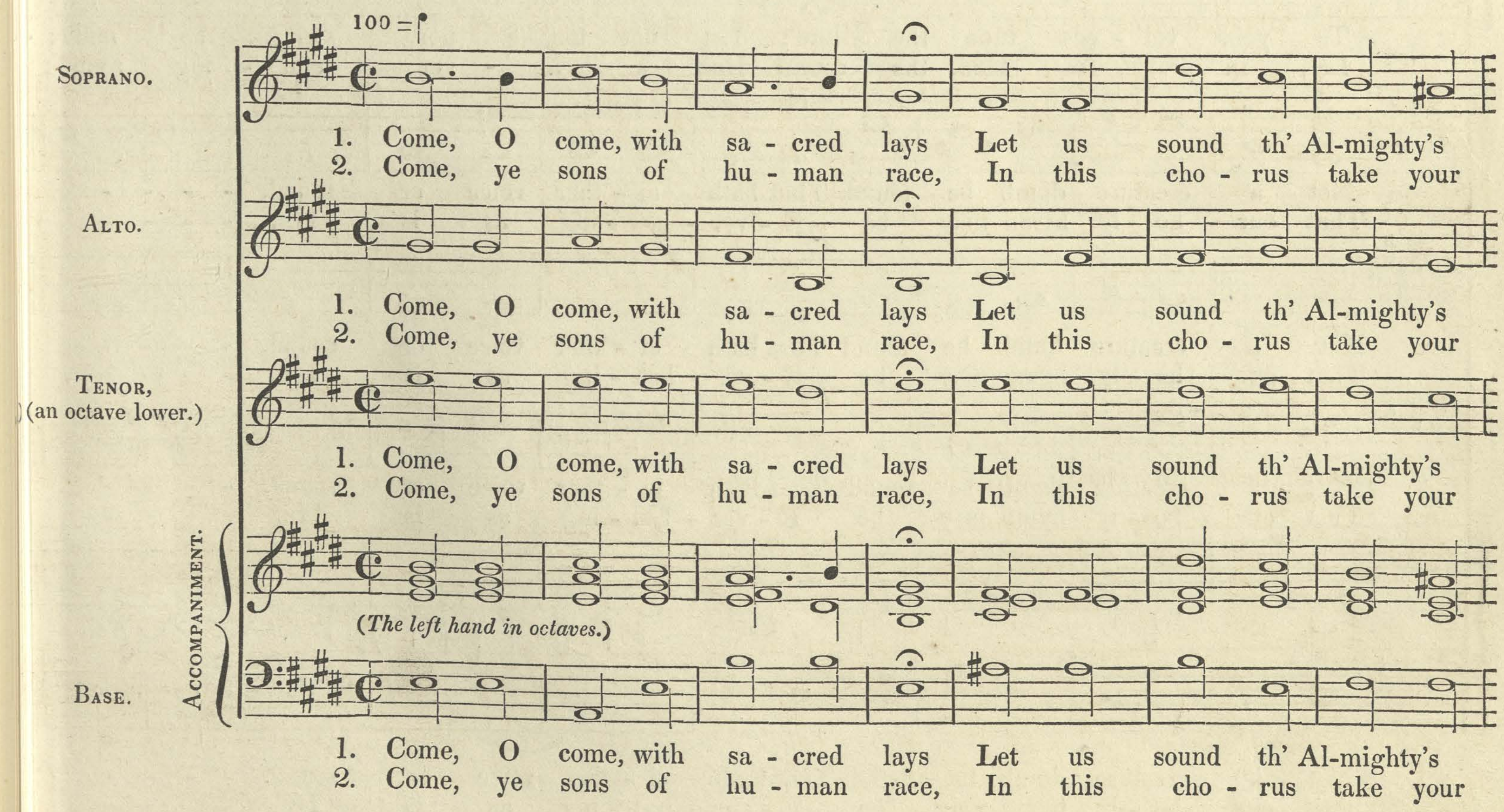

ANDANTE, QUASI LARGHETTO.
63 = ♩
p
Ped.
*
Yon abbey bell, so full and swelling, Whose
8
rich vibrations greet the ear, To me in solemn note seems telling Of Faith, of Hope, of
p
Ped.
*
8
Heaven near. My heart with ho-ly joy is bounding, From earth my thoughts are on the wing, When-

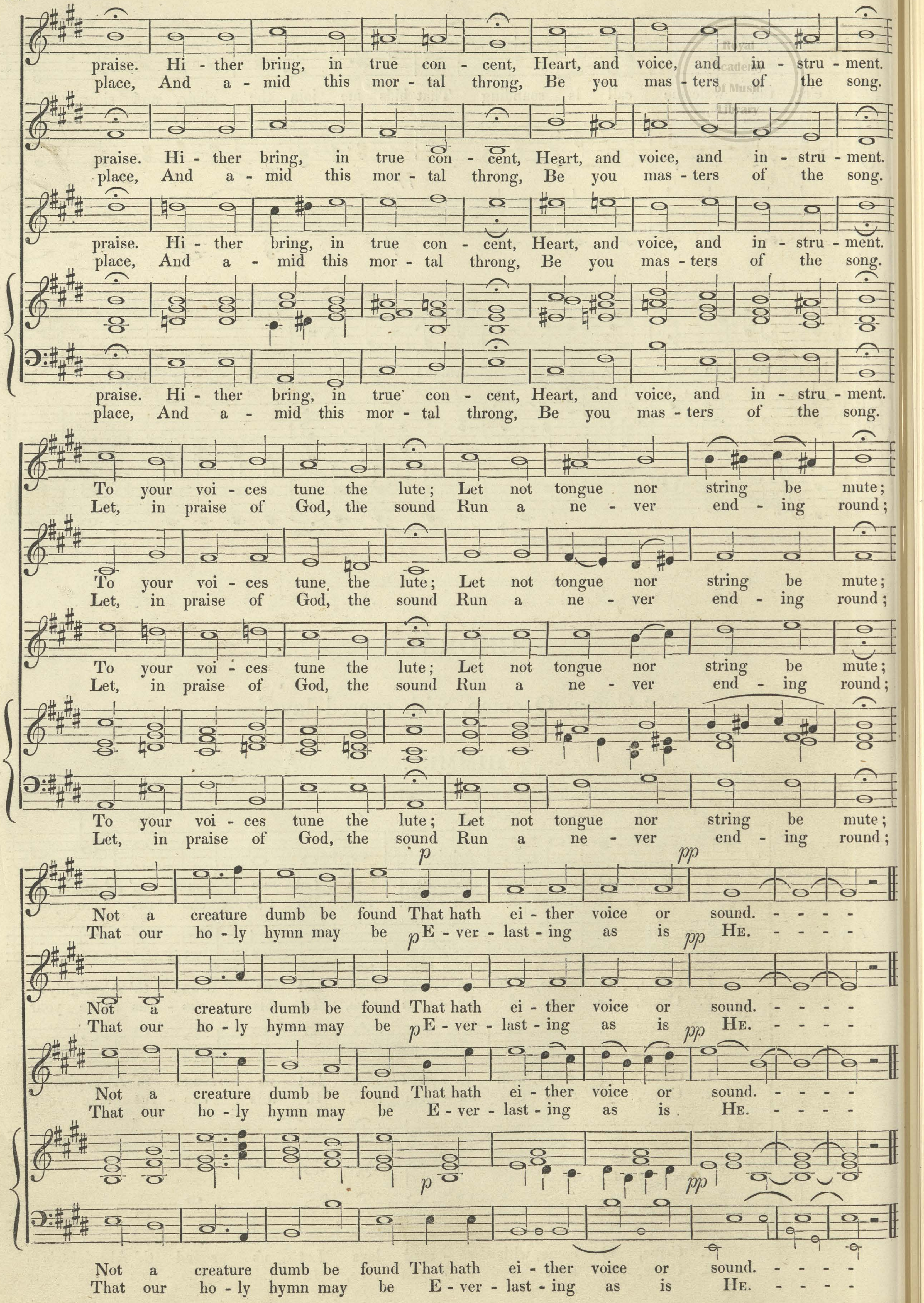

e'er the welcome call is sounding That bids me join the choir, and sing, That
pp
p
bids me join the choir, and sing Amen! Amen! A - - - men!
p
pp
pp
Ped.
*

CHORÁL,

'Come, O come, with sacred lays.'

HIMMEL.

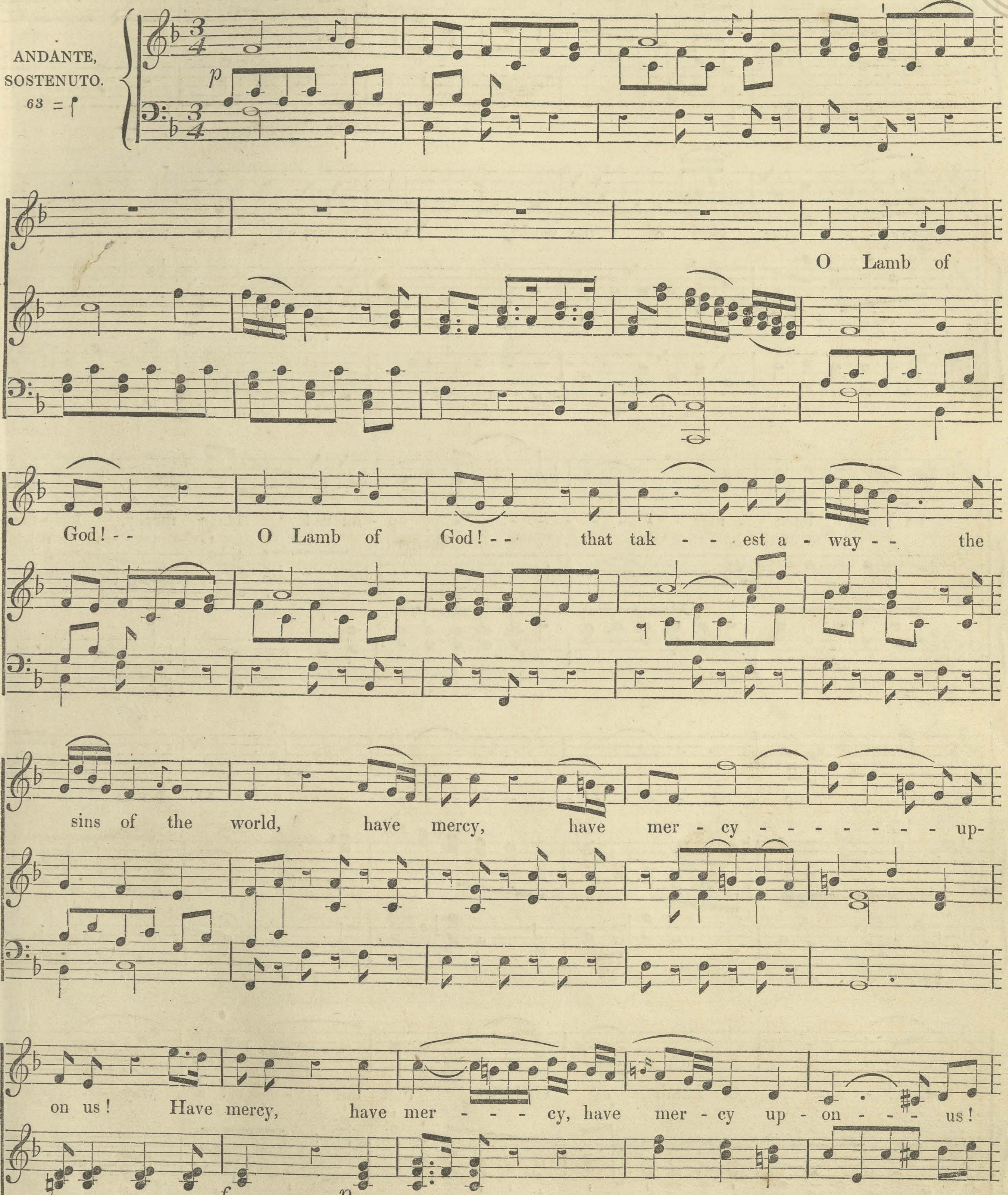

100 = ♩
Soprano.
1. Come, O come, with sa - cred lays Let us sound th' Al-mighty's
2. Come, ye sons of hu - man race, In this cho - rus take your
Alto.
1. Come, O come, with sa - cred lays Let us sound th' Al-mighty's
2. Come, ye sons of hu - man race, In this cho - rus take your
Tenor, (an octave lower.)
1. Come, O come, with sa - cred lays Let us sound th' Al-mighty's
2. Come, ye sons of hu - man race, In this cho - rus take your
Accompaniment.
(The left hand in octaves.)
Base.
1. Come, O come, with sa - cred lays Let us sound th' Al-mighty's
2. Come, ye sons of hu - man race, In this cho - rus take your

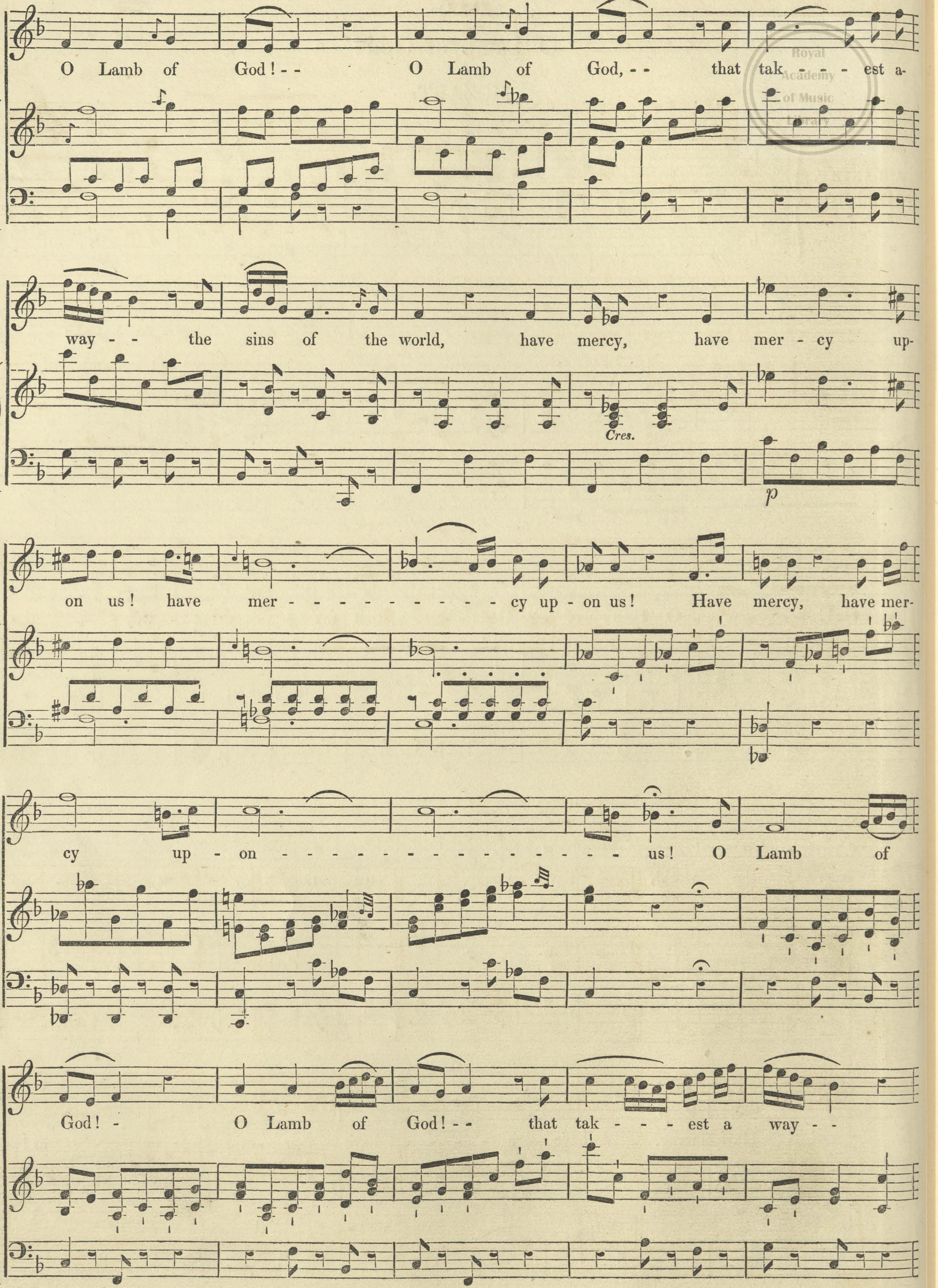

praise. Hi - ther bring, in true con - cent, Heart, and voice, and in - stru - ment.
place, And a - mid this mor - tal throng, Be you mas - ters of the song.
To your voi - ces tune the lute; Let not tongue nor string be mute;
Let, in praise of God, the sound Run a ne - ver end - ing round;
p
pp
Not a creature dumb be found That hath ei - ther voice or sound. - - - -
That our ho - ly hymn may be E - ver - last - ing as is He. - - - -

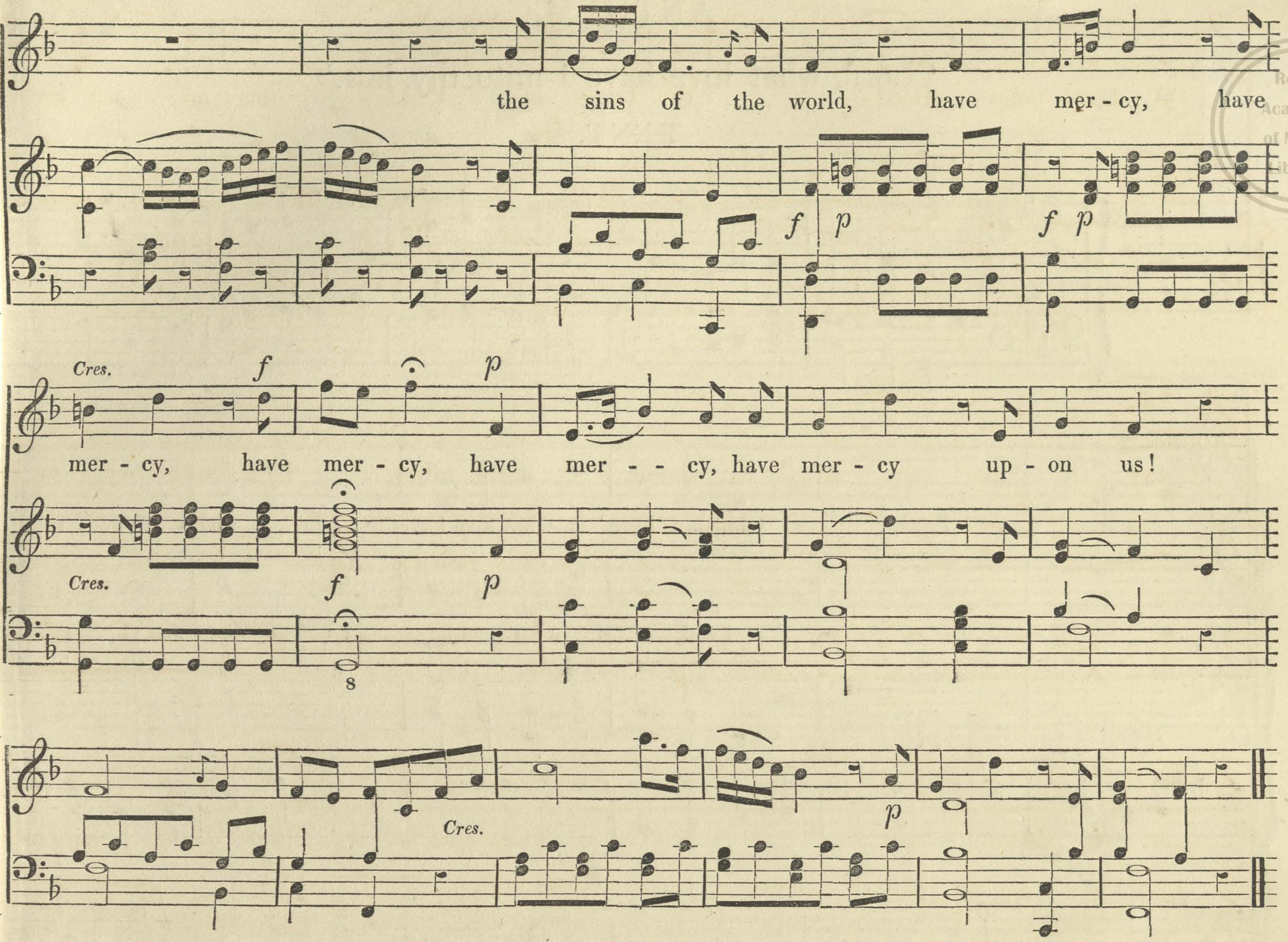
AIR,

‘O Lamb of God!’

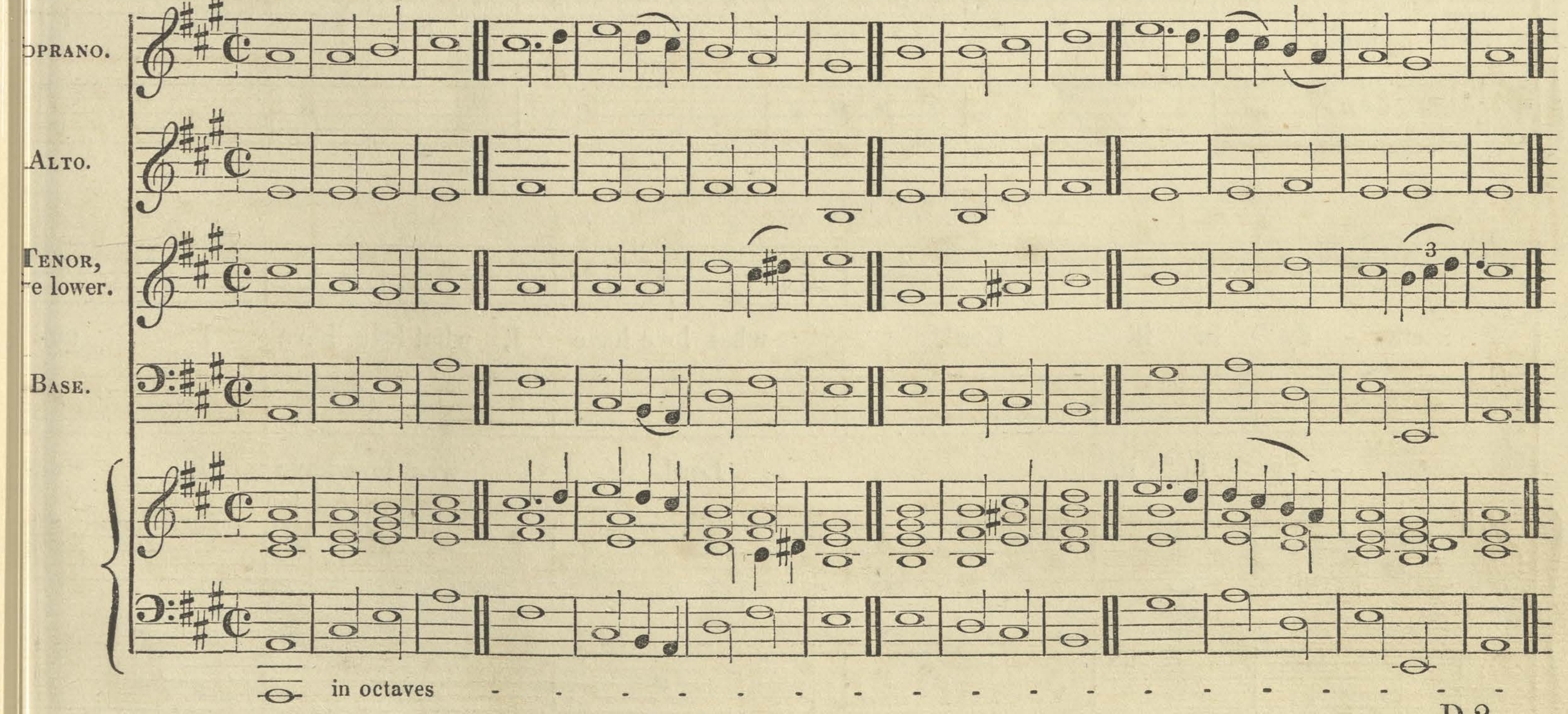
MOZART.


ANDANTE,
SOSTENUTO.
63 = ♩
p
O Lamb of
God!-- O Lamb of God!-- that tak---est a-way-- the
sins of the world, have mercy, have mercy, have mer-cy------- up-
on us! Have mercy, have mer---cy, have mer-cy up-on---us!
Cres.
f
p


O Lamb of God! - - O Lamb of God, - - that tak - - - est a-
way - - the sins of the world, have mercy, have mer - cy up-
Cres.
p
on us! have mer - - - - - - - - - - cy up - on us! Have mercy, have mer-
cy up - on - - - - - - - - - - - - - - - - - us! O Lamb of
God! - O Lamb of God! - - that tak - - - est a way - -


the sins of the world, have mer - cy, have
f p
f p
Cres.
f
p
mer - cy, have mer - cy, have mer - - cy, have mer - cy up - on us!
Cres.
f
p
8
Cres.
p

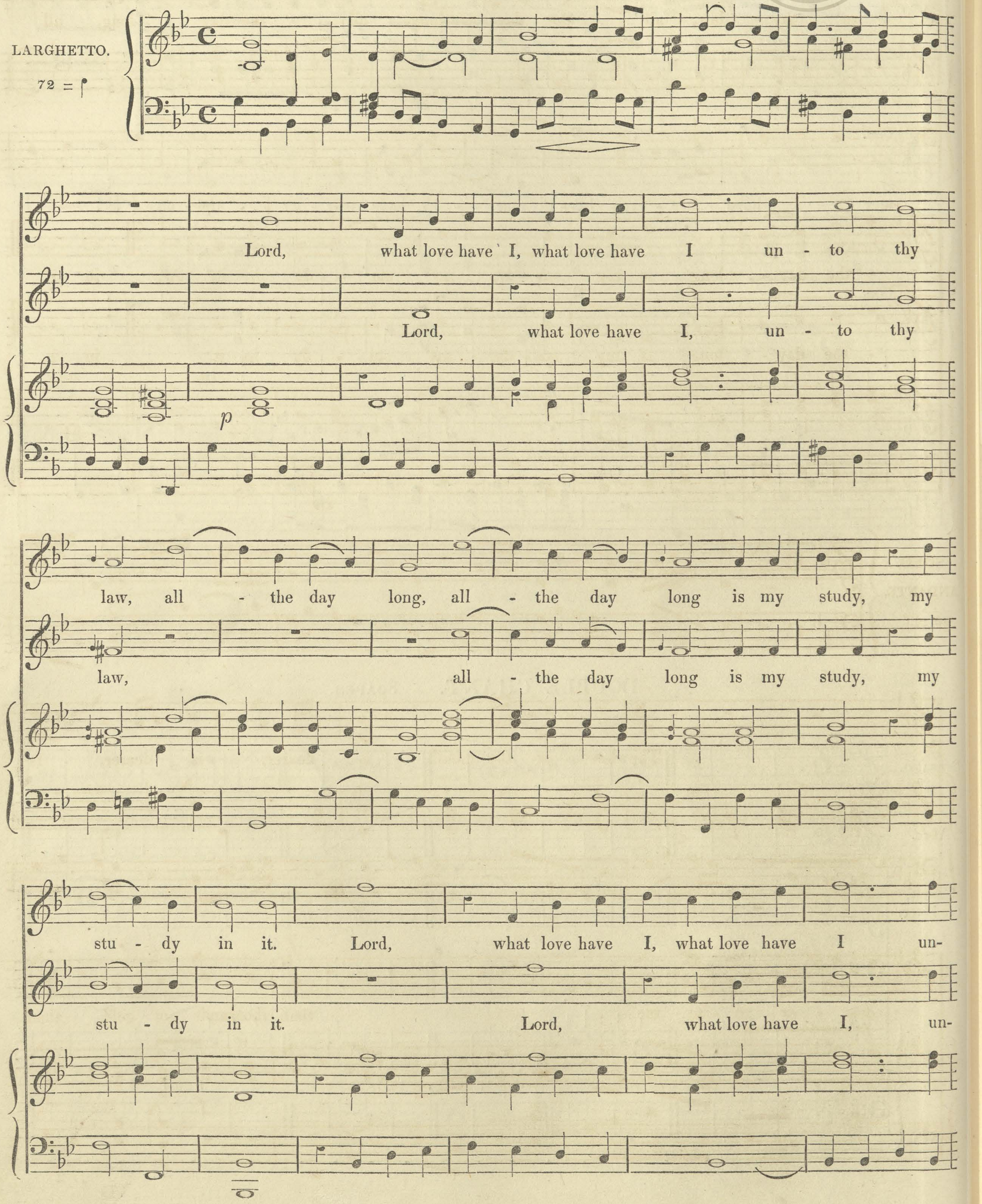
DOUBLE CHANT. Soaper.

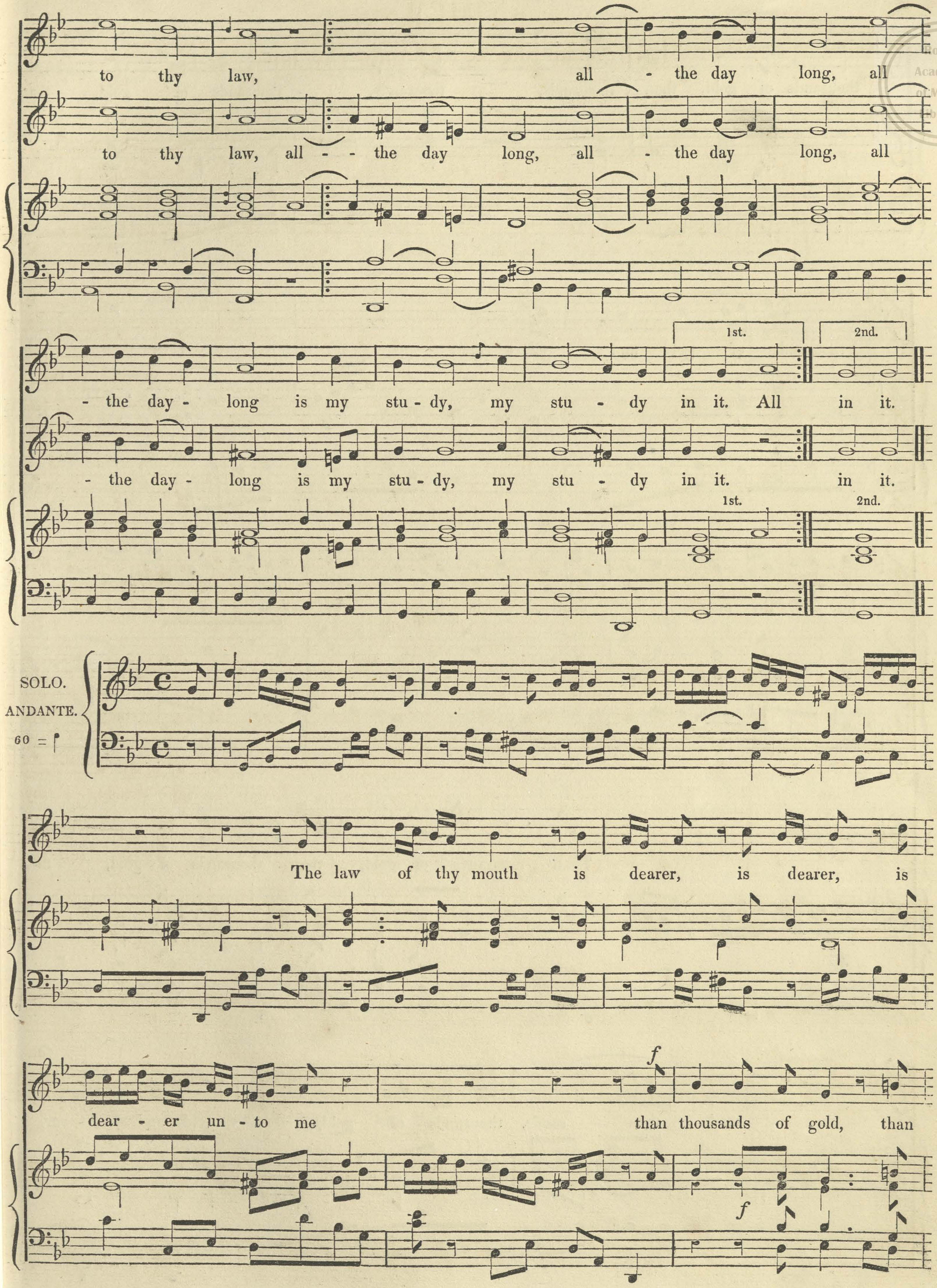

SOPRANO.
ALTO.
TENOR, 8ve lower.
BASE.
3
in octaves

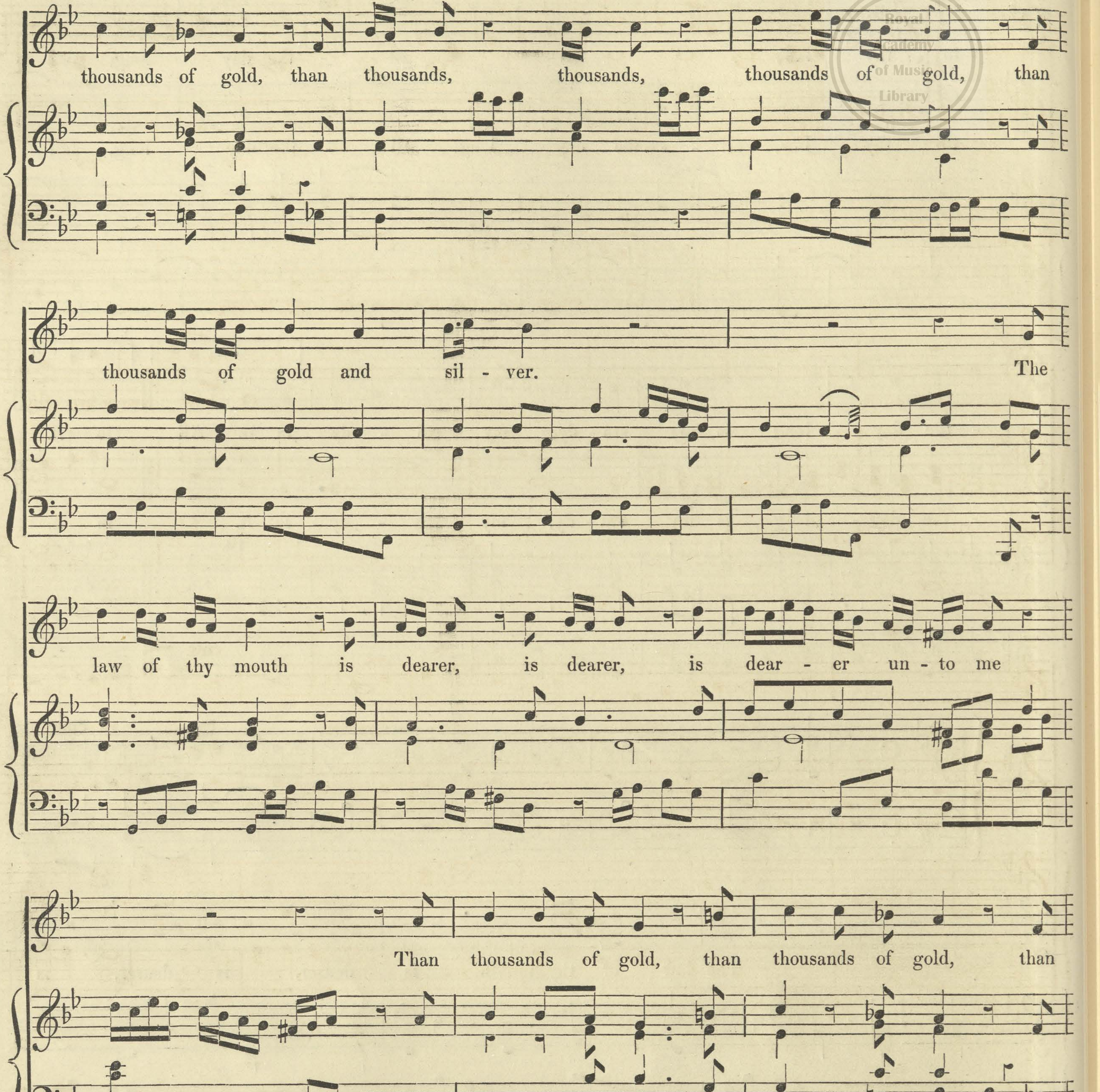
ANTHEM,

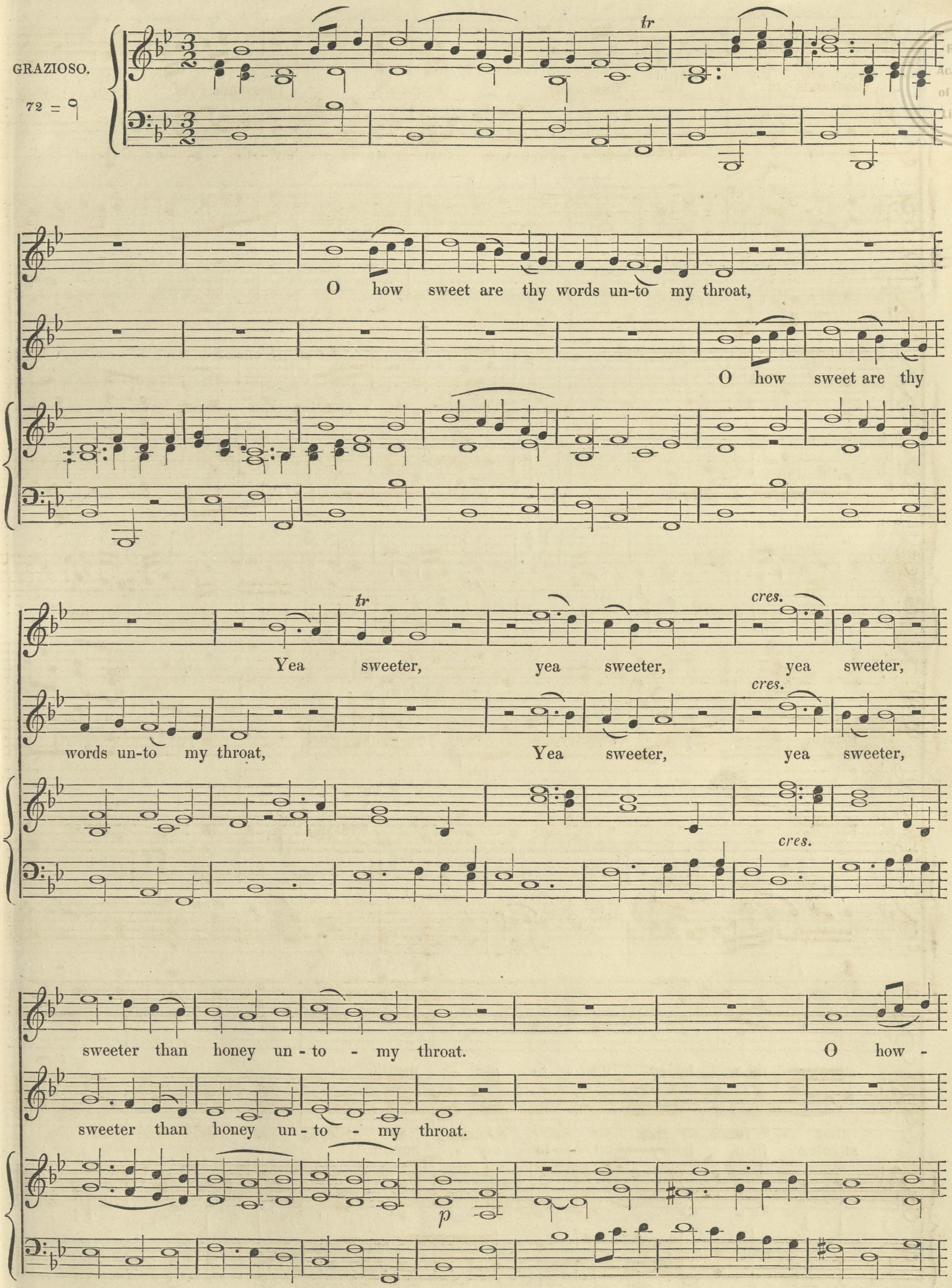
‘Lord, what love have I unto thy law.’

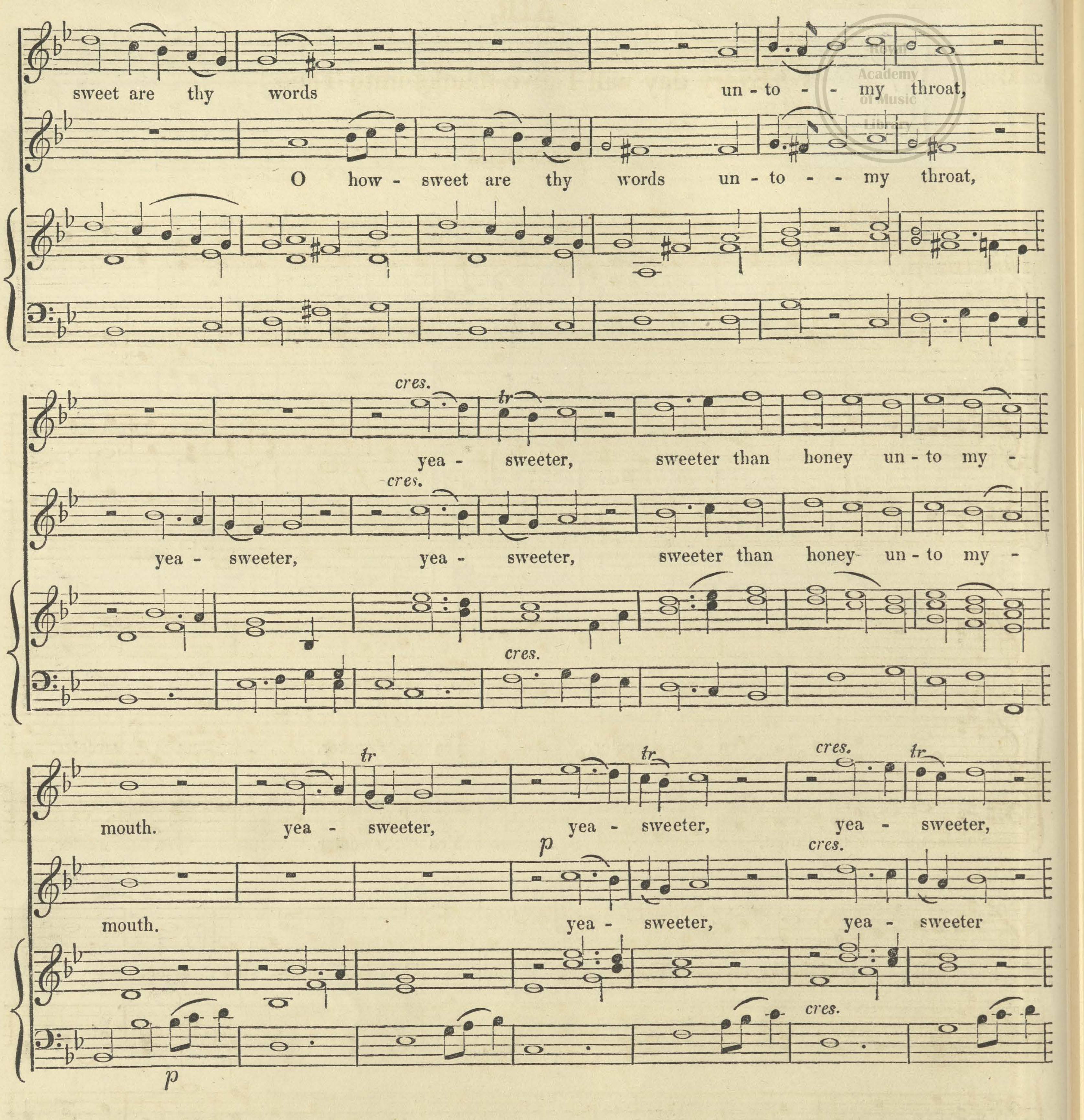
KENT.


LARGHETTO.
72 =
p
Lord, what love have I, what love have I un - to thy
Lord, what love have I, un - to thy
law, all - the day long, all - the day long is my study, my
law, all - the day long is my study, my
stu - dy in it. Lord, what love have I, what love have I un-
stu - dy in it. Lord, what love have I, un-


to thy law, all - the day long, all
to thy law, all - - the day long, all - the day long, all
- the day - long is my stu - dy, my stu - dy in it. All in it.
- the day - long is my stu - dy, my stu - dy in it. in it.
1st.
2nd.
SOLO.
ANDANTE.
60 =
The law of thy mouth is dearer, is dearer, is
dear - er un - to me than thousands of gold, than
f
f


thousands of gold, than thousands, thousands, thousands of gold, than
thousands of gold and sil - ver. The
law of thy mouth is dearer, is dearer, is dear - er un - to me
Than thousands of gold, than thousands of gold, than
thou - sands, thou - sands, thousands of gold, of gold and sil - ver.
8

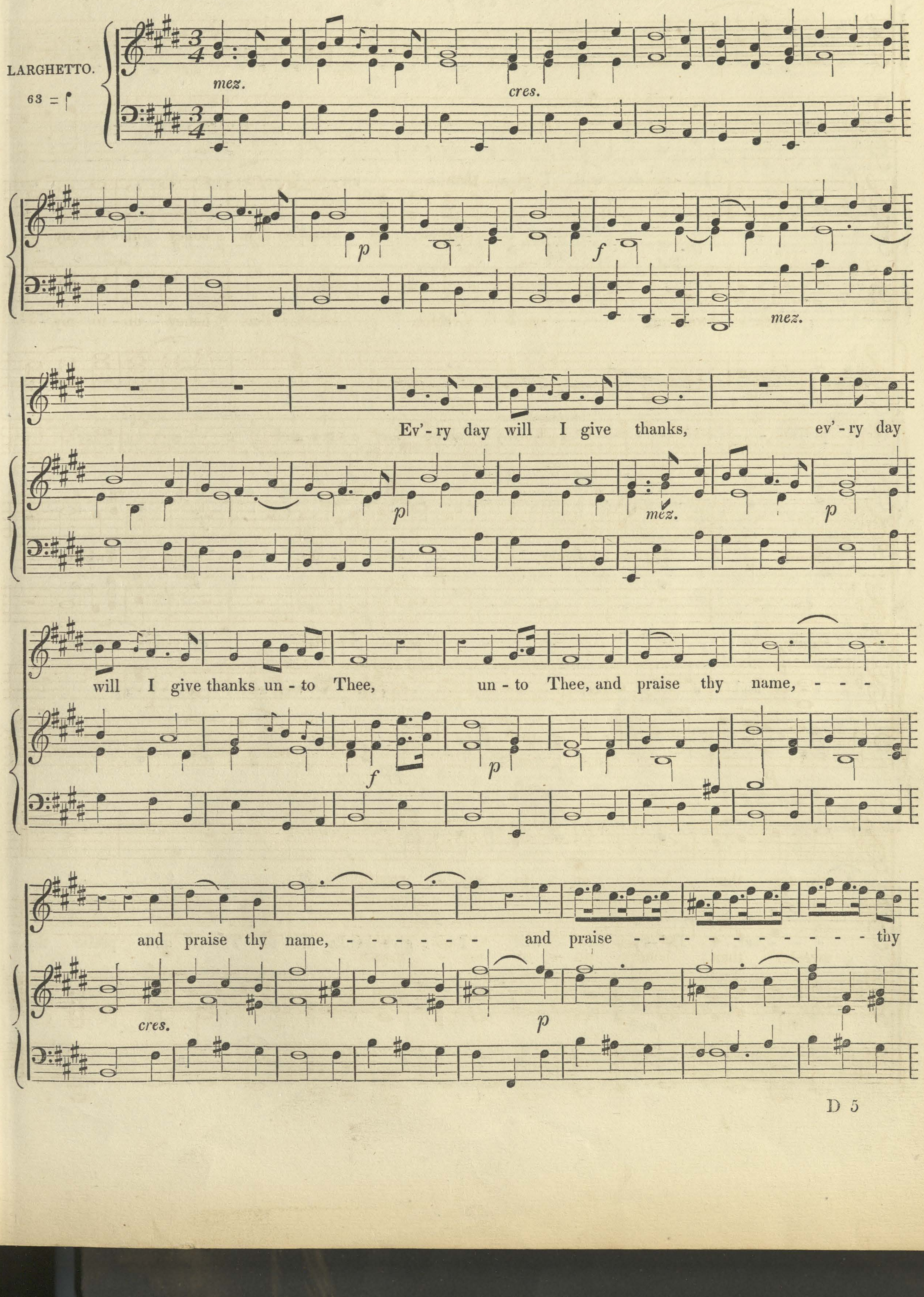

GRAZIOSO.
72 = 𝅗𝅥
tr
O how sweet are thy words un-to my throat,
O how sweet are thy
words un-to my throat,
tr
Yea sweeter, yea sweeter, yea sweeter,
cres.
Yea sweeter, yea sweeter,
cres.
cres.
sweeter than honey un-to - my throat.
O how -
sweeter than honey un-to - my throat.
p

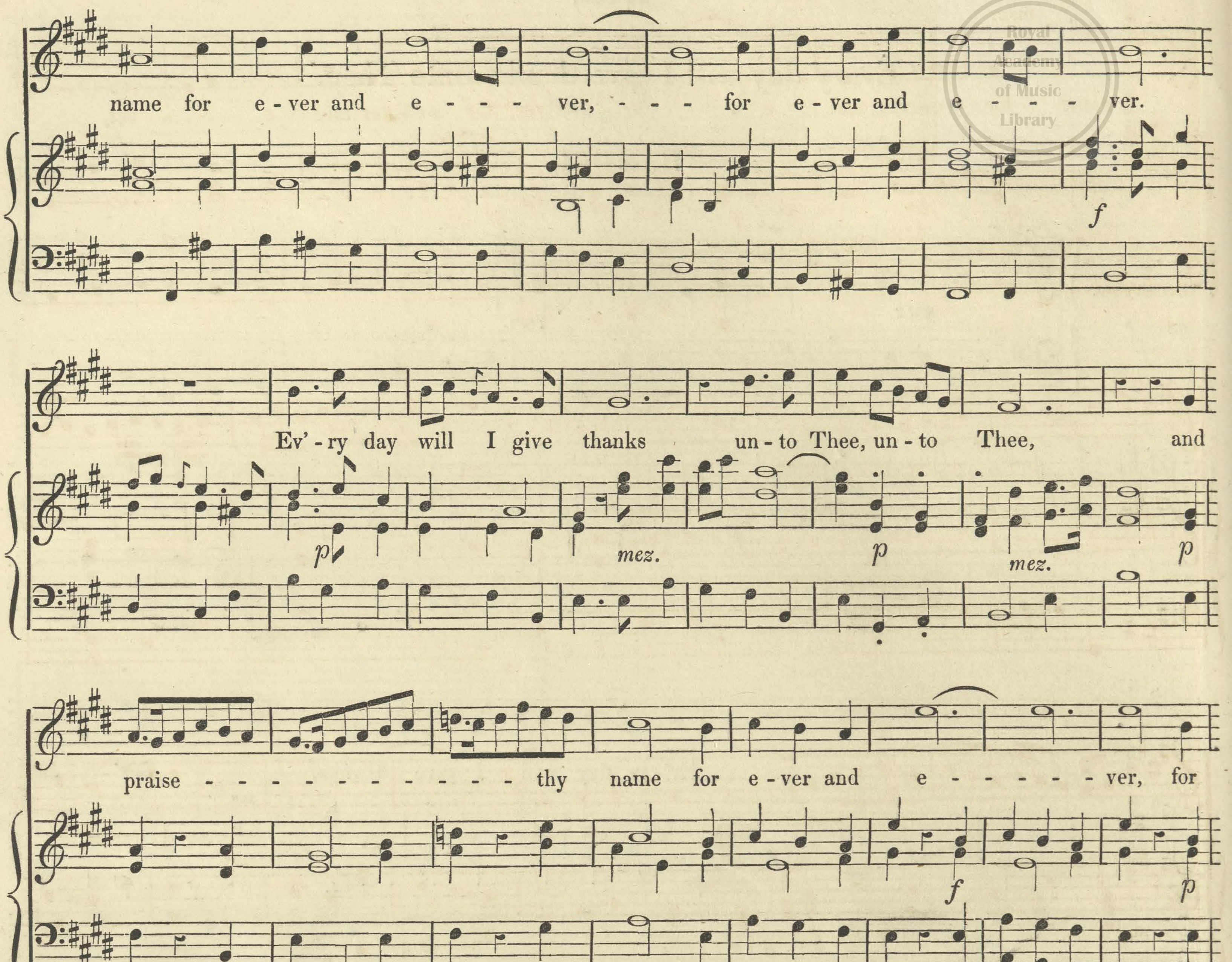

sweet are thy words un - to - - my throat,
O how - sweet are thy words un - to - - my throat,
cres.
yea - sweeter, sweeter than honey un - to my -
cres.
yea - sweeter, yea - sweeter, sweeter than honey un - to my -
cres.
tr
mouth. yea - sweeter, yea - sweeter, yea - sweeter,
tr
tr
cres.
tr
p
cres.
mouth. yea - sweeter, yea - sweeter
p
cres.
sweeter than honey un - to my - mouth.
sweeter than honey un - to my - mouth.

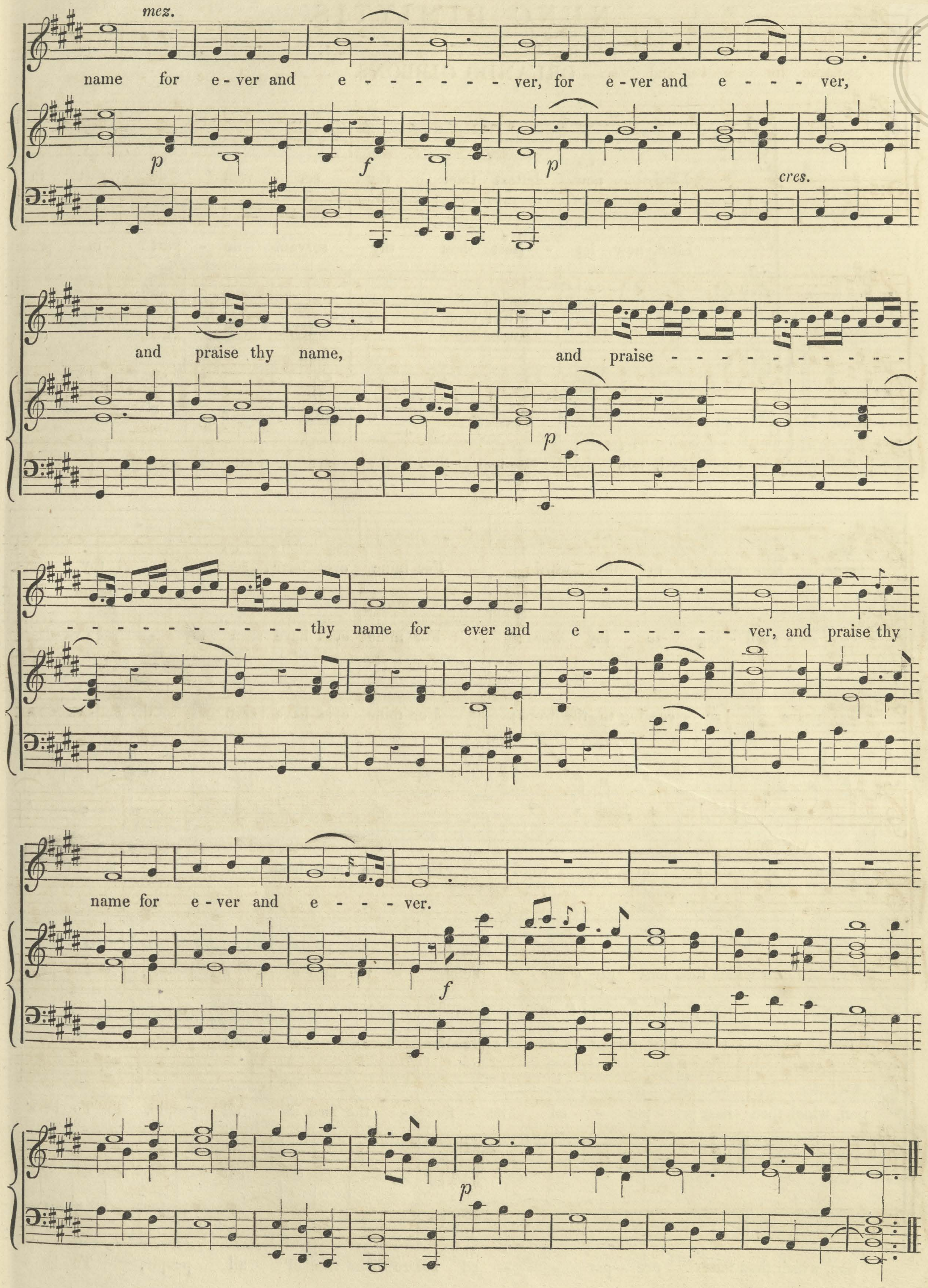
AIR,

‘Every day will I give thanks unto Thee.’

HANDEL.

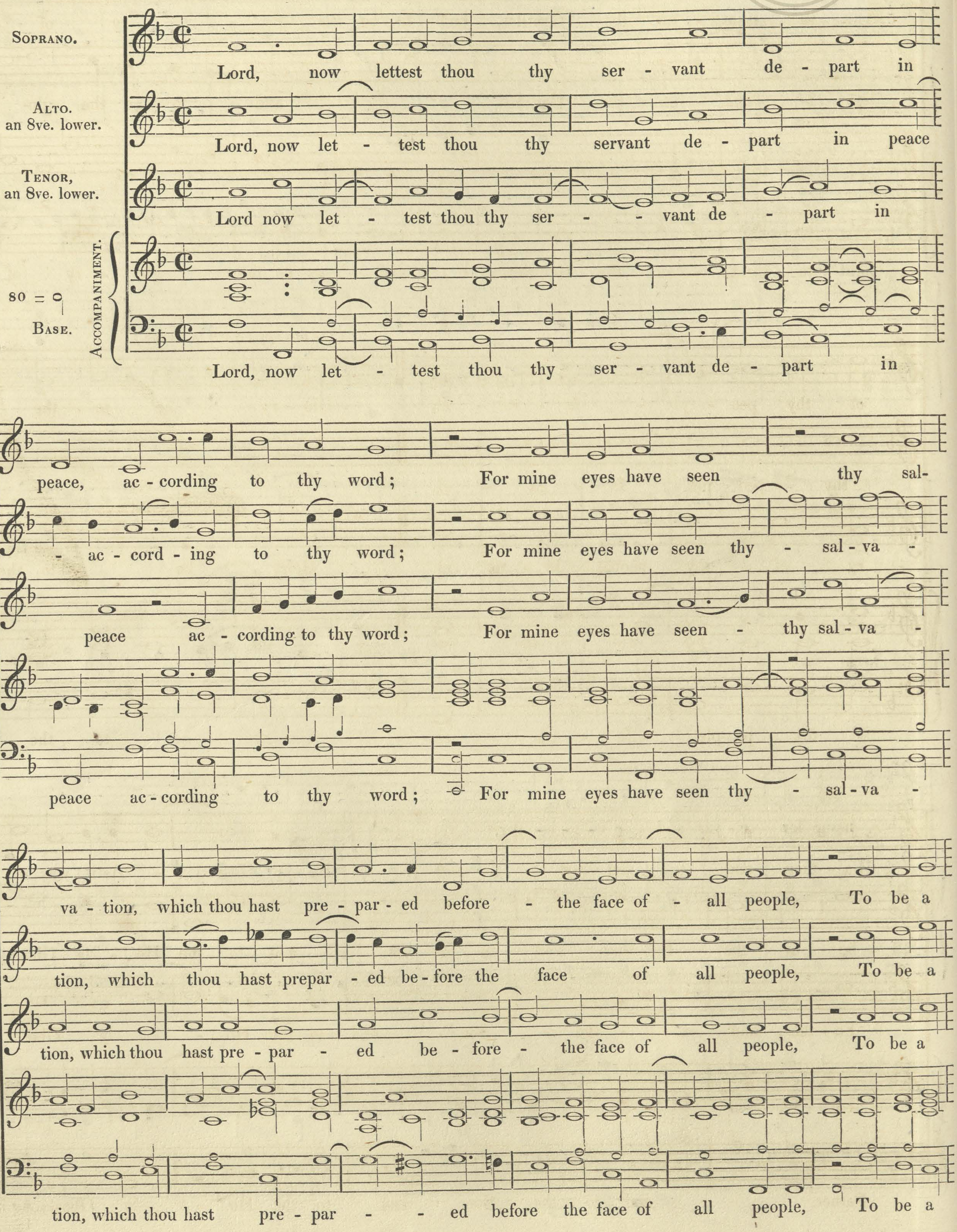

LARGHETTO.
63 = ♩
mez.
cres.
p
f
mez.
Ev’-ry day will I give thanks, ev’-ry day
p
mez.
p
will I give thanks un-to Thee, un-to Thee, and praise thy name, - - -
f
p
and praise thy name, - - - - - - and praise - - - - - - - - - - - thy
cres.
p

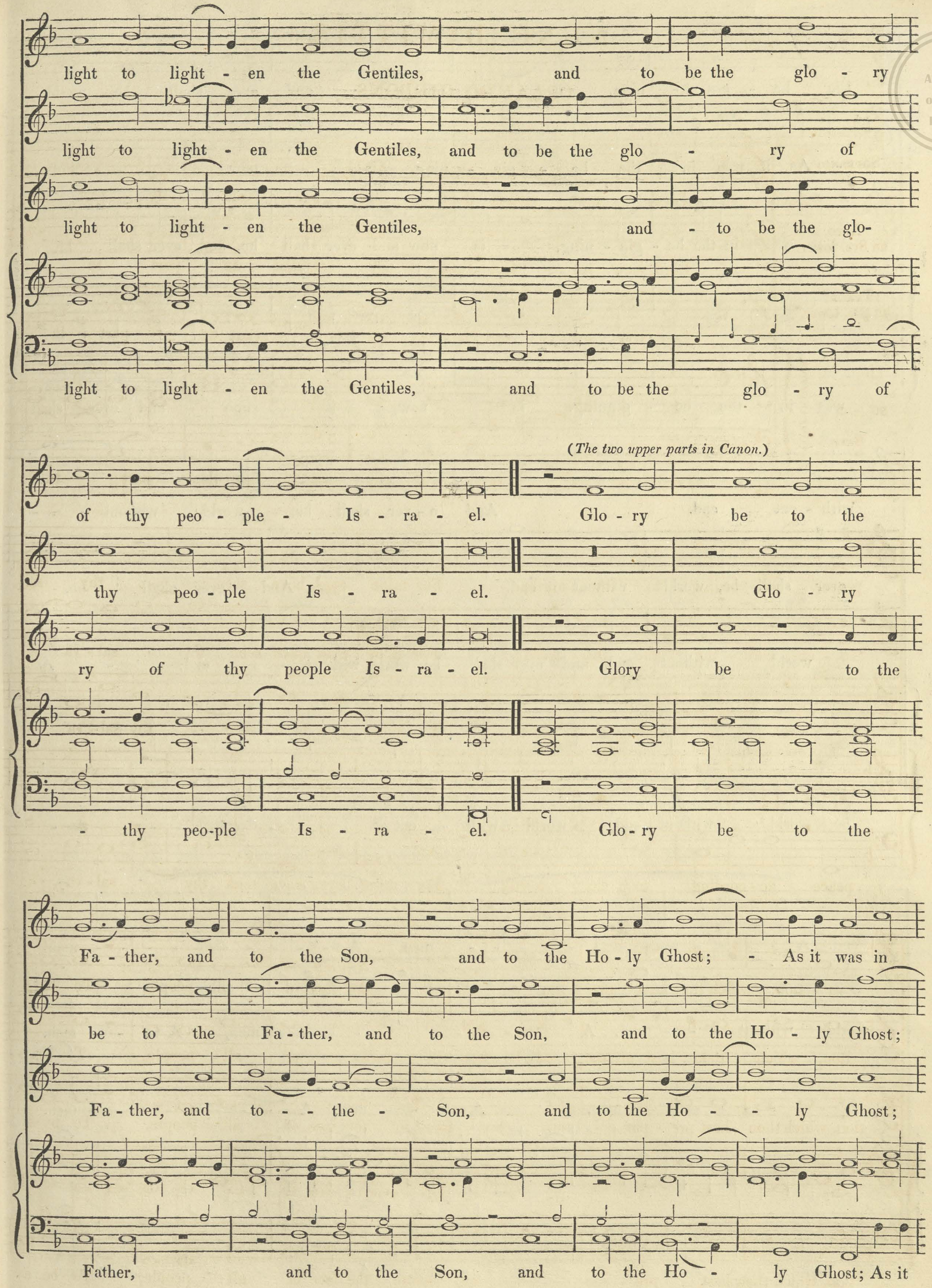

name for e - ver and e - - - ver, - - - for e - ver and e - - - - ver.
f
Ev'-ry day will I give thanks un-to Thee, un-to Thee, and
p
mez.
p
mez.
p
praise - - - - - - - - - - - - thy name for e - ver and e - - - - - - ver, for
f
p
e - ver and e - - - ver, for e - ver and e - - - - - - -
p
f
pp
- - - ver. Ev'-ry day will I give thanks un - to Thee, and praise thy
cres.
mez.
cres.


mez.
name for e-ver and e - - - - - - - ver, for e-ver and e - - - - ver,
p
f
p
cres.
and praise thy name, and praise - thy name for ever and e - - - - - - - ver, and praise thy
p
name for e-ver and e - - - ver.
f
p

NUNC DIMITTIS.

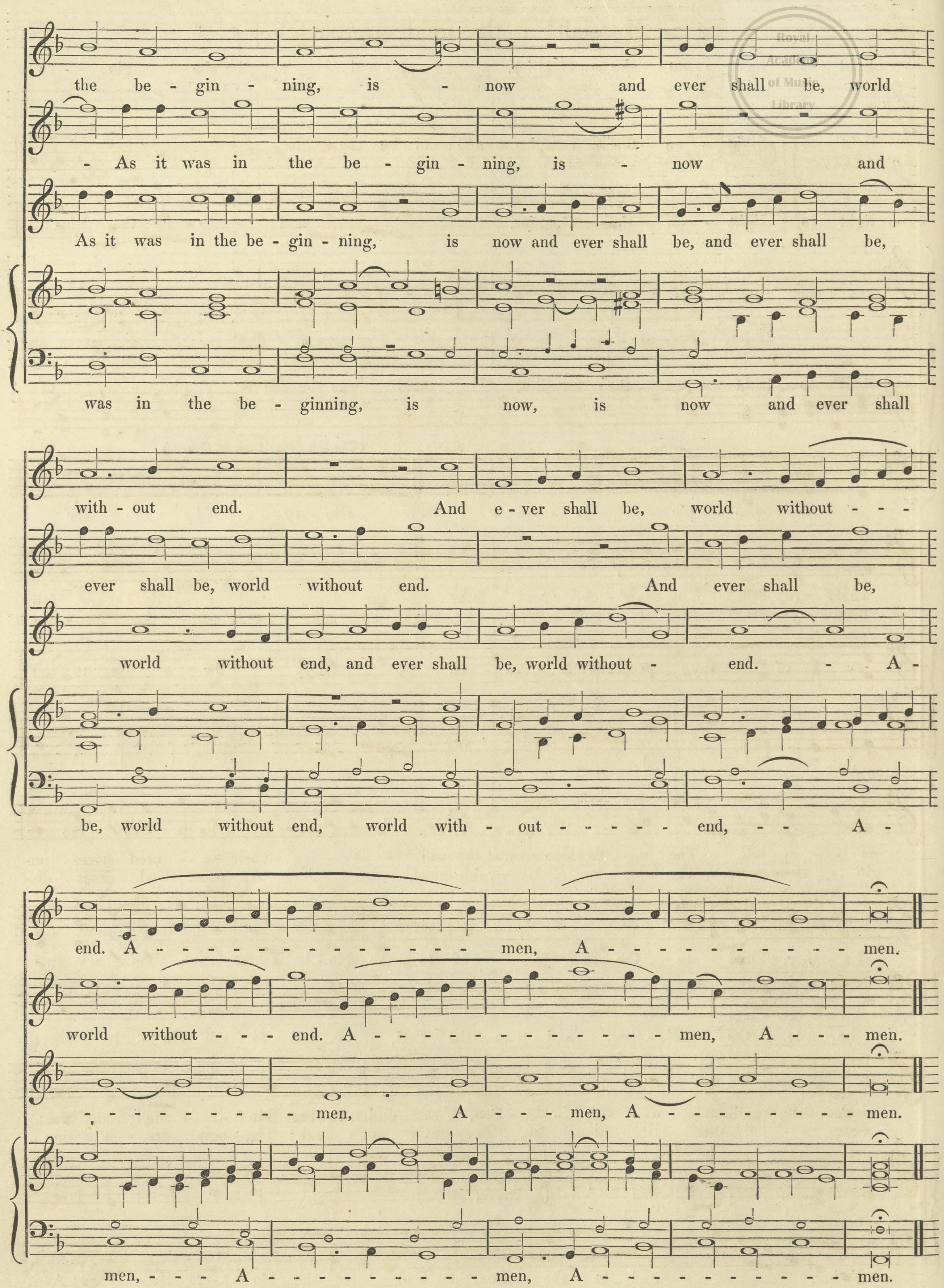
ORLANDO GIBBONS.


Soprano.
Alto. an 8ve. lower.
Tenor, an 8ve. lower.
Accompaniment.
80 = 𝅗
Base.
Lord, now lettest thou thy ser - vant de - part in
Lord, now let - test thou thy servant de - part in peace
Lord now let - test thou thy ser - - vant de - part in
Lord, now let - test thou thy ser - vant de - part in
peace, ac - cording to thy word; For mine eyes have seen thy sal-
- ac - cord - ing to thy word; For mine eyes have seen thy - sal - va -
peace ac - cording to thy word; For mine eyes have seen - thy sal - va -
peace ac - cording to thy word; For mine eyes have seen thy - sal - va -
va - tion, which thou hast pre - par - ed before - the face of - all people, To be a
tion, which thou hast prepar - ed be - fore the face of all people, To be a
tion, which thou hast pre - par - ed be - fore - the face of all people, To be a
tion, which thou hast pre - par - - ed before the face of all people, To be a



(The two upper parts in Canon.)

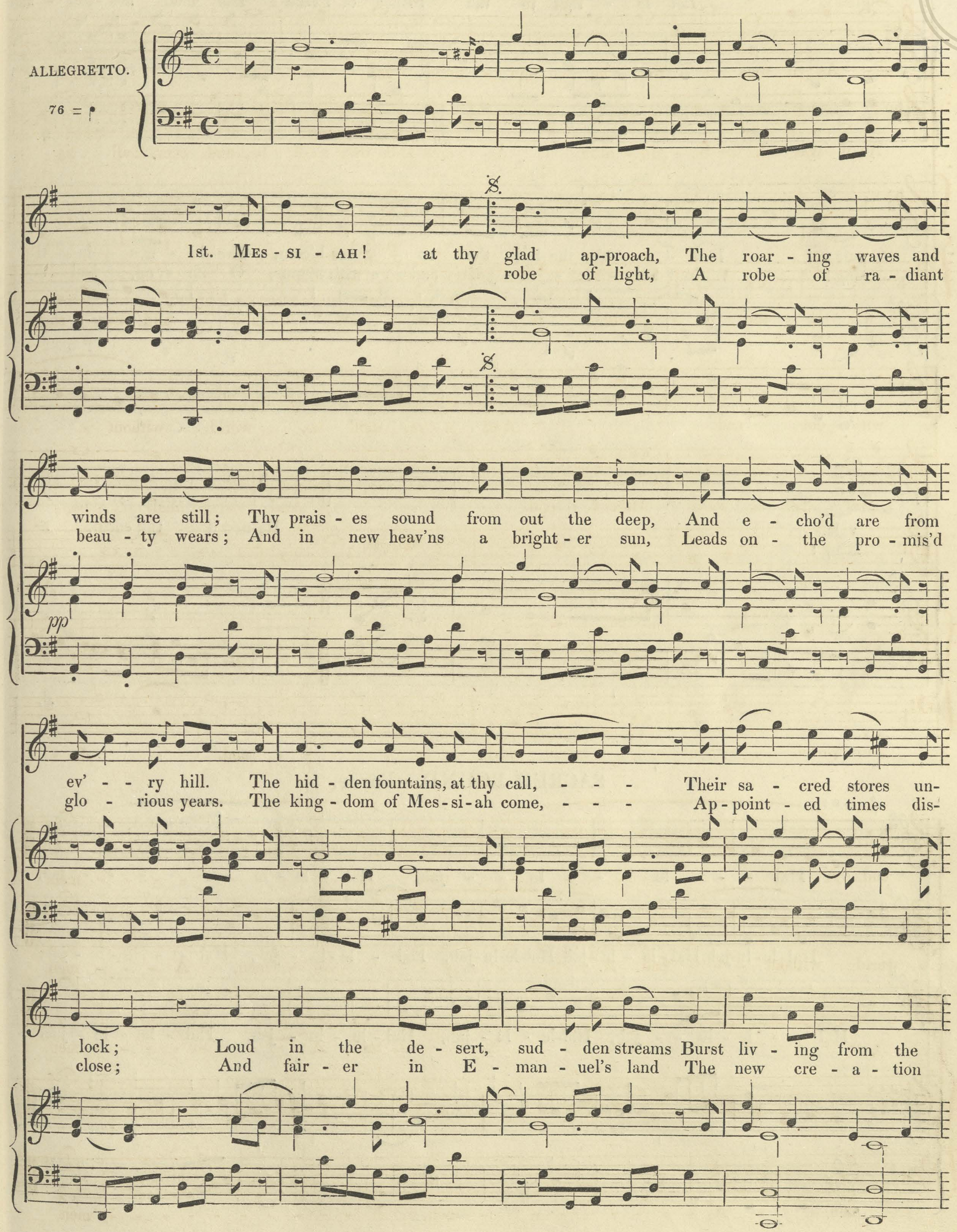
light to light - en the Gentiles, and to be the glo - ry
light to light - en the Gentiles, and to be the glo - ry of
light to light - en the Gentiles, and - to be the glo-
light to light - en the Gentiles, and to be the glo - ry of
of thy peo - ple - Is - ra - el. Glo - ry be to the
thy peo - ple Is - ra - el. Glo - ry
ry of thy people Is - ra - el. Glory be to the
- thy peo-ple Is - ra - el. Glo - ry be to the
Fa - ther, and to the Son, and to the Ho - ly Ghost; - As it was in
be to the Fa - ther, and to the Son, and to the Ho - ly Ghost;
Fa - ther, and to - - the - Son, and to the Ho - - ly Ghost;
Father, and to the Son, and to the Ho - ly Ghost; As it

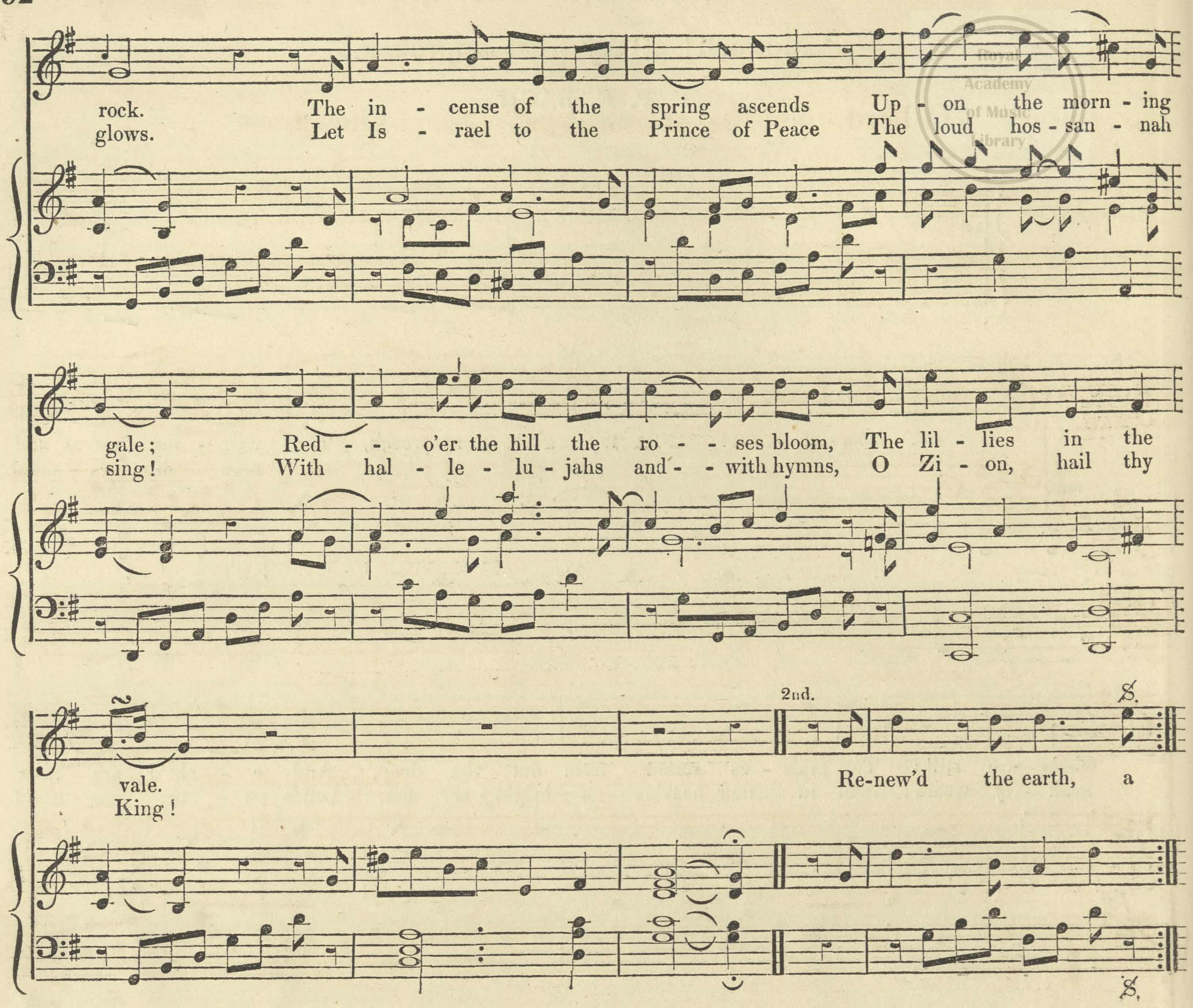

the be - gin - ning, is - now and ever shall be, world
- As it was in the be - gin - ning, is - now and
As it was in the be - gin - ning, is now and ever shall be, and ever shall be,
was in the be - ginning, is now, is now and ever shall
with - out end. And e - ver shall be, world without - - -
ever shall be, world without end. And ever shall be,
world without end, and ever shall be, world without - end. - A -
be, world without end, world with - out - - - - - end, - - A -
end. A - - - - - - - - - - - - - men, A - - - - - - - - - men.
world without - - - end. A - - - - - - - - - - - - - - men, A - - - men.
- - - - - - - - - men, A - - - men, A - - - - - - - - men.
men, - - - A - - - - - - - - - - - men, A - - - - - - - - - - - men.

CHRISTMAS SONG,

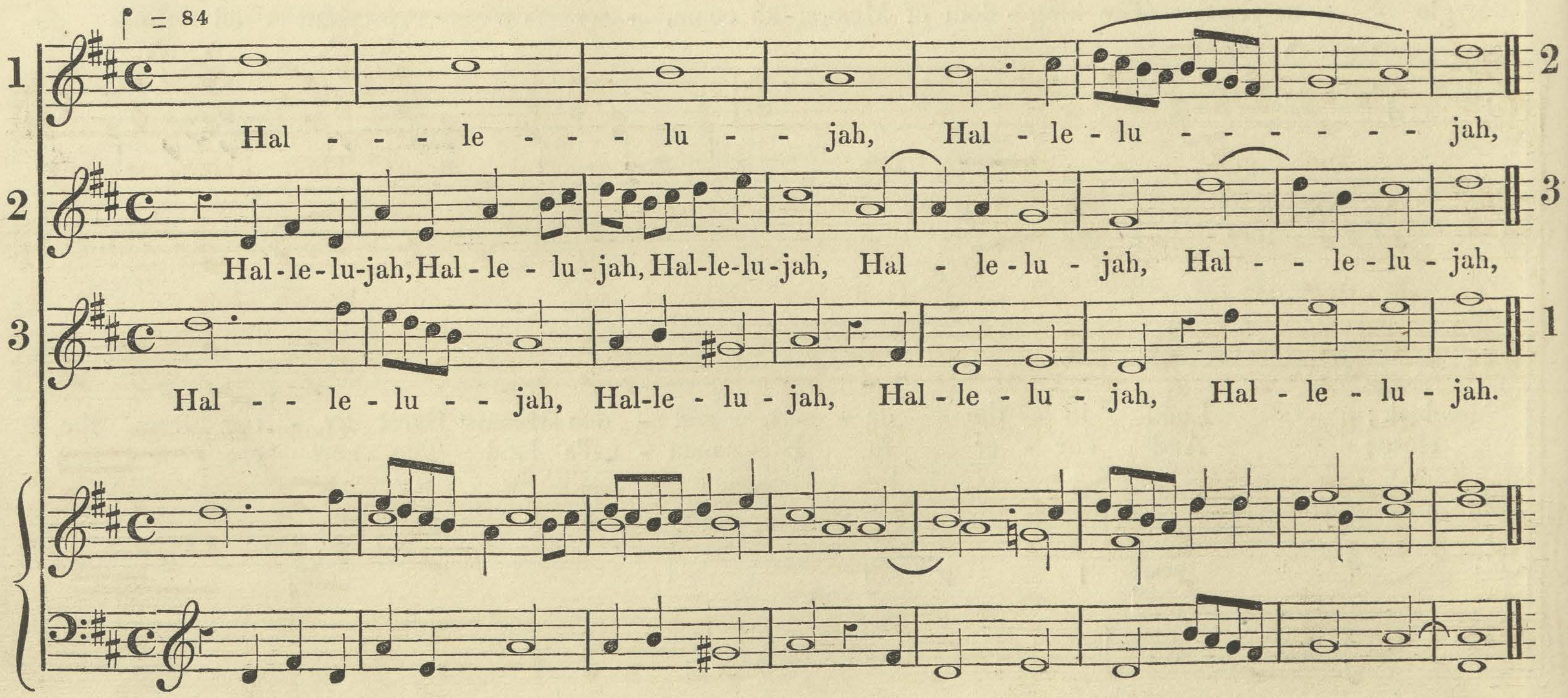
'Messiah! at thy glad approach.'

C. P. E. BACH.


ALLEGRETTO.
76 =
1st. Mes - si - ah! at thy glad ap-proach, The roar - ing waves and
robe of light, A robe of ra - diant
winds are still; Thy prais - es sound from out the deep, And e - cho'd are from
beau - ty wears; And in new heav'ns a bright - er sun, Leads on - the pro - mis'd
pp
ev' - ry hill. The hid - den fountains, at thy call, - - - Their sa - cred stores un-
glo - rious years. The king - dom of Mes - si - ah come, - - - Ap - point - ed times dis-
lock; Loud in the de - sert, sud - den streams Burst liv - ing from the
close; And fair - er in E - man - uel's land The new cre - a - tion


rock. The in - cense of the spring ascends Up - on the morn - ing
glows. Let Is - rael to the Prince of Peace The loud hos - san - nah
gale; Red - - o'er the hill the ro - - ses bloom, The lil - lies in the
sing! With hal - le - lu - jahs and - - with hymns, O Zi - on, hail thy
vale.
King!
2nd.
Re-new'd the earth, a

SACRED ROUND.—Boyce.

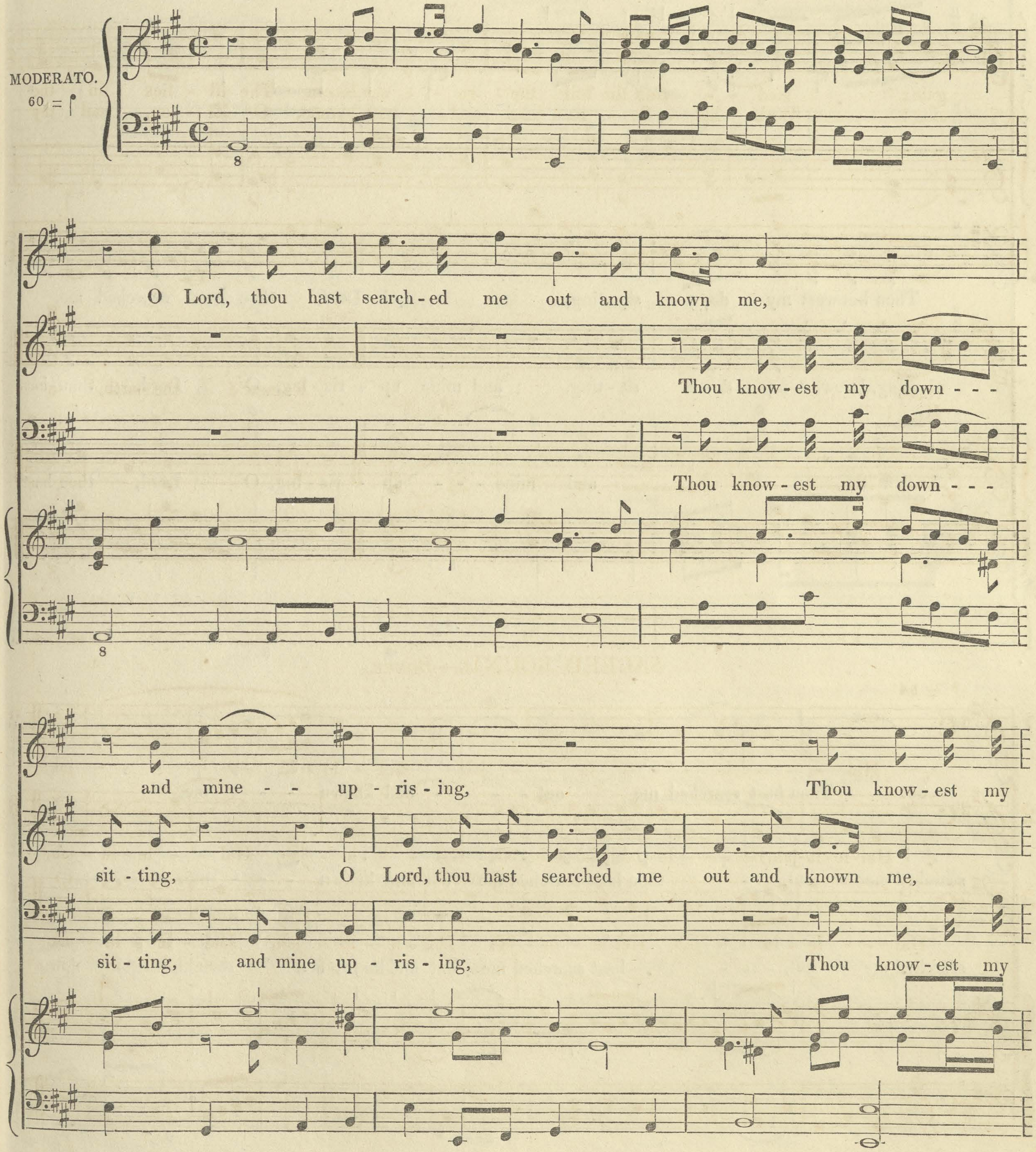

= 84
1
2
3
1
Hal - - - le - - - lu - - jah, Hal - le - lu - - - - - - jah,
2
3
Hal-le-lu-jah, Hal - le - lu - jah, Hal-le-lu-jah, Hal - le - lu - jah, Hal - - le - lu - jah,
3
1
Hal - - le - lu - - jah, Hal-le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah.

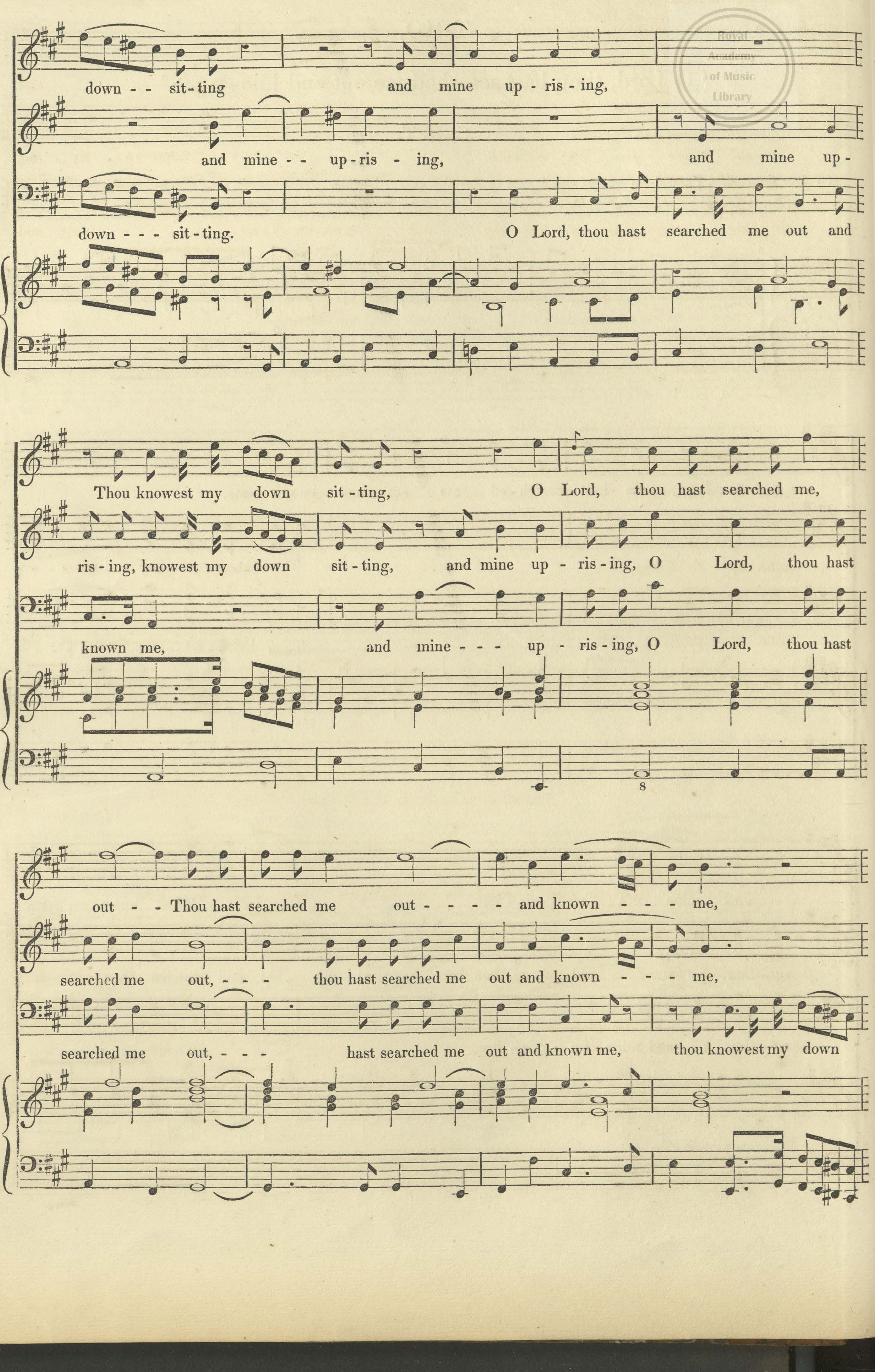
TRIO,

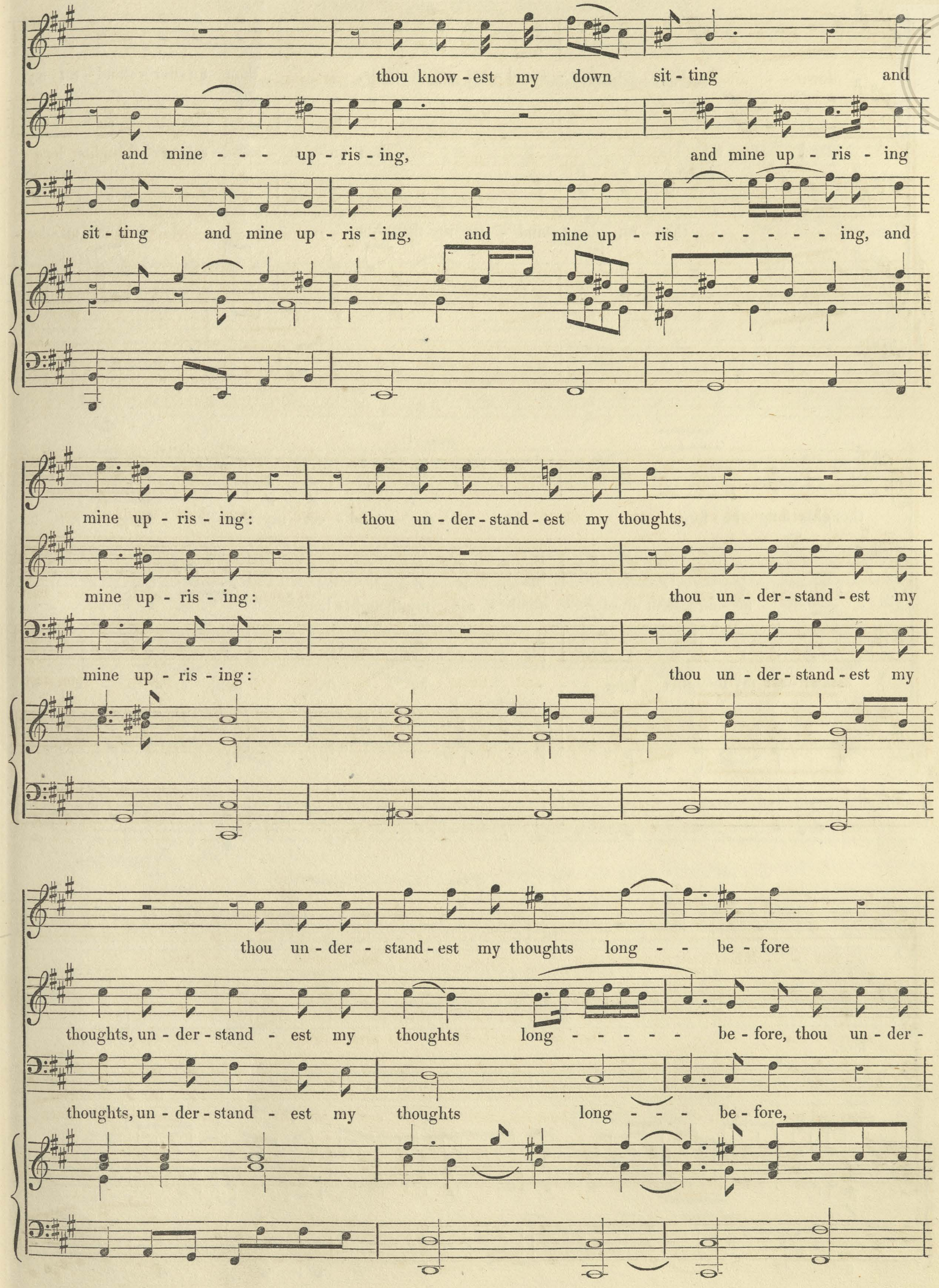
‘O Lord, thou hast searched me out and known me.’

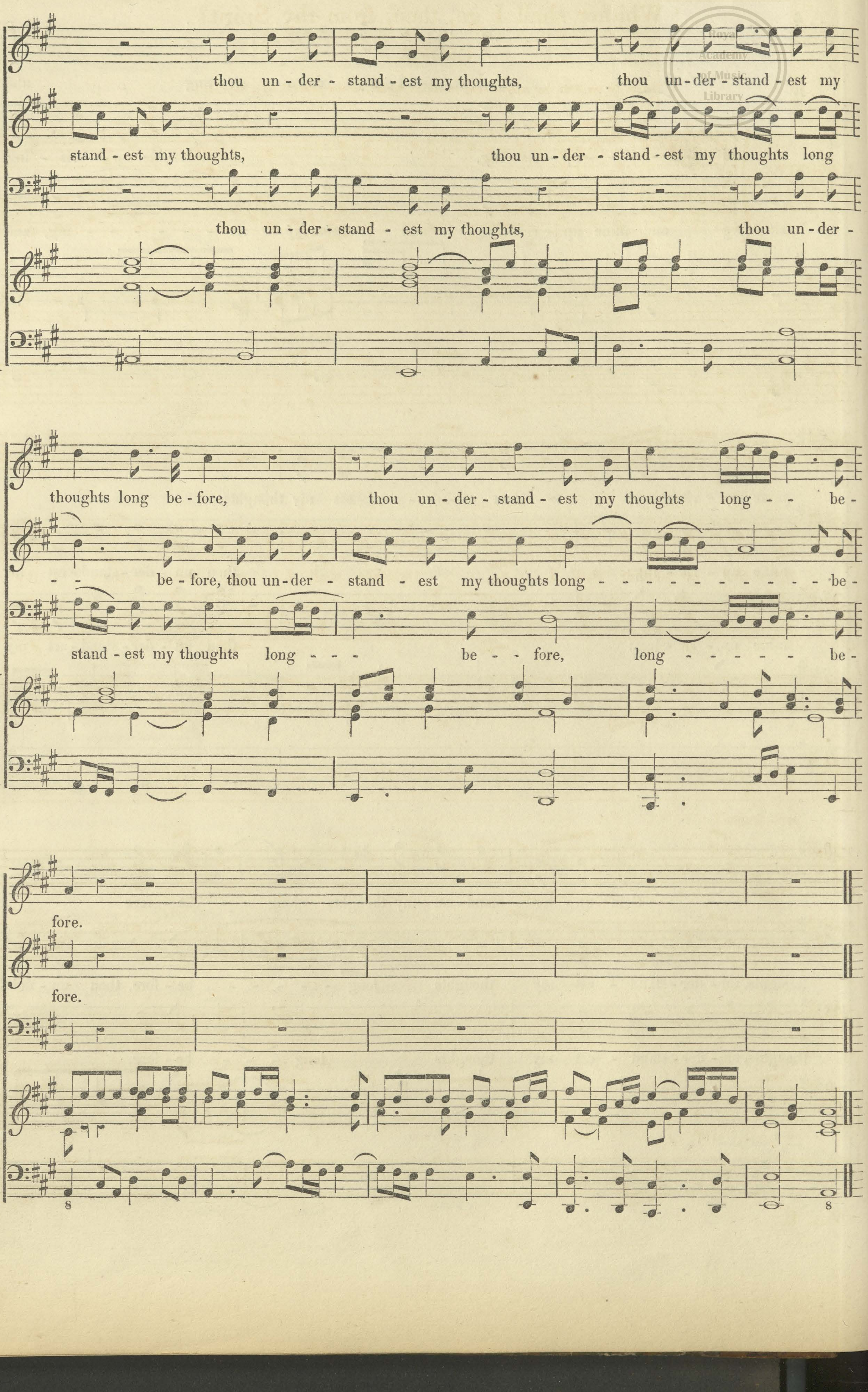
CROFT.

(Written for an Alto, Tenor, and Base, but may be sung by Two Sopranos and a Base. When sung by the former voices, the notes in the upper staff of the Accompaniment to be an 8ve. lower, except in the Symphonies)


MODERATO.
60 = ♪
8
O Lord, thou hast search - ed me out and known me,
Thou know - est my down - - -
Thou know - est my down - - -
8
and mine - - up - ris - ing, Thou know - est my
sit - ting, O Lord, thou hast searched me out and known me,
sit - ting, and mine up - ris - ing, Thou know - est my


down - - sit - ting and mine up - ris - ing,
and mine - - up - ris - ing, and mine up -
down - - - sit - ting. O Lord, thou hast searched me out and
Thou knowest my down sit - ting, O Lord, thou hast searched me,
ris - ing, knowest my down sit - ting, and mine up - ris - ing, O Lord, thou hast
known me, and mine - - - up - ris - ing, O Lord, thou hast
8
out - - Thou hast searched me out - - - - and known - - - me,
searched me out, - - - thou hast searched me out and known - - - me,
searched me out, - - - hast searched me out and known me, thou knowest my down


thou know - est my down sit - ting and
and mine - - - up - ris - ing, and mine up - ris - ing
sit - ting and mine up - ris - ing, and mine up - ris - - - - - - ing, and
mine up - ris - ing: thou un - der - stand - est my thoughts,
mine up - ris - ing: thou un - der - stand - est my
mine up - ris - ing: thou un - der - stand - est my
thou un - der - stand - est my thoughts long - - be - fore
thoughts, un - der - stand - est my thoughts long - - - - - be - fore, thou un - der -
thoughts, un - der - stand - est my thoughts long - - - be - fore,

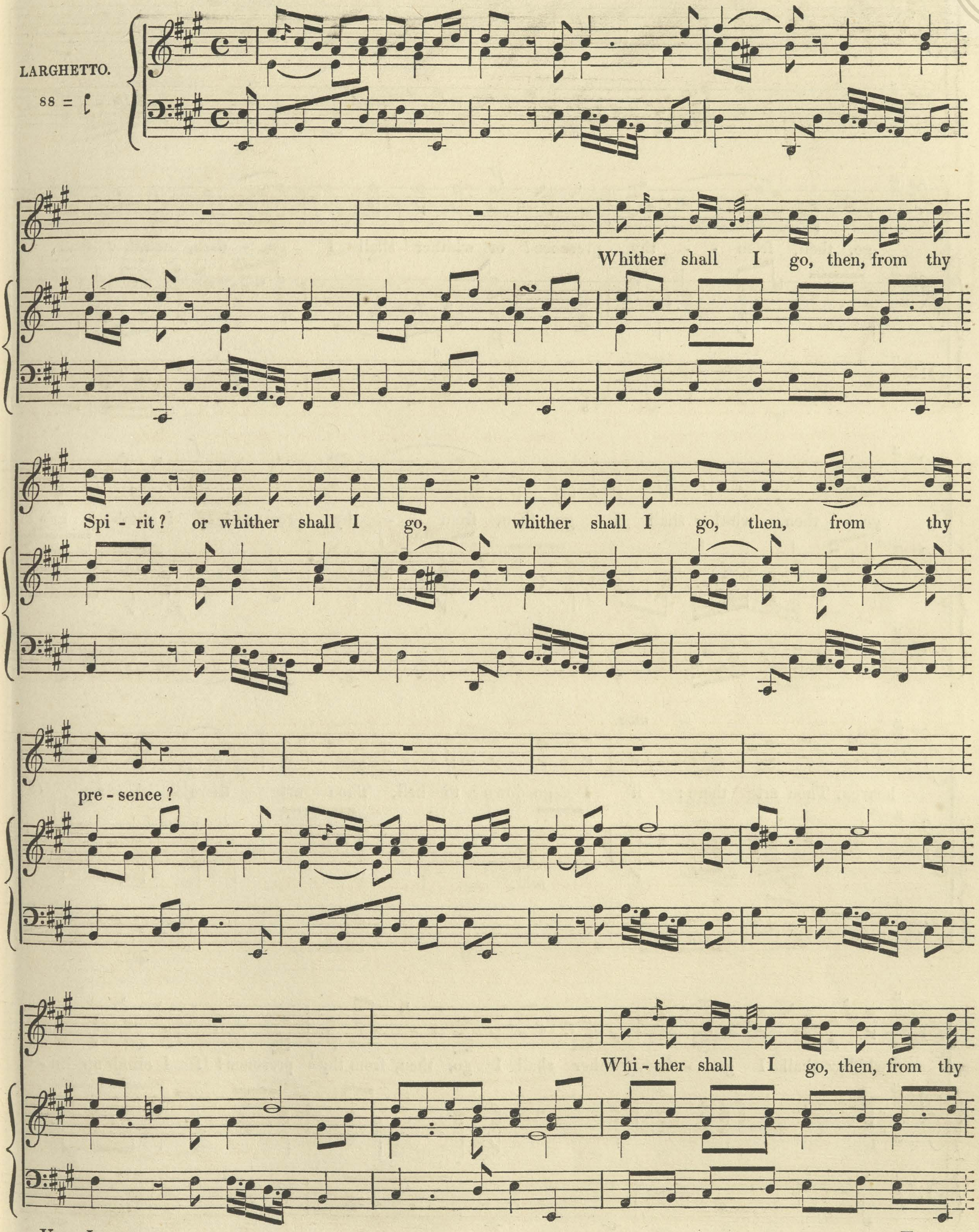

thou un-der-stand-est my thoughts, thou un-der-stand-est my
stand-est my thoughts, thou un-der-stand-est my thoughts long
thou un-der-stand-est my thoughts, thou un-der-
thoughts long be-fore, thou un-der-stand-est my thoughts long - - be-
- - be-fore, thou un-der-stand-est my thoughts long - - - - - - - - - - be-
stand-est my thoughts long - - - be - - fore, long - - - - be-
fore.
fore.
8
8

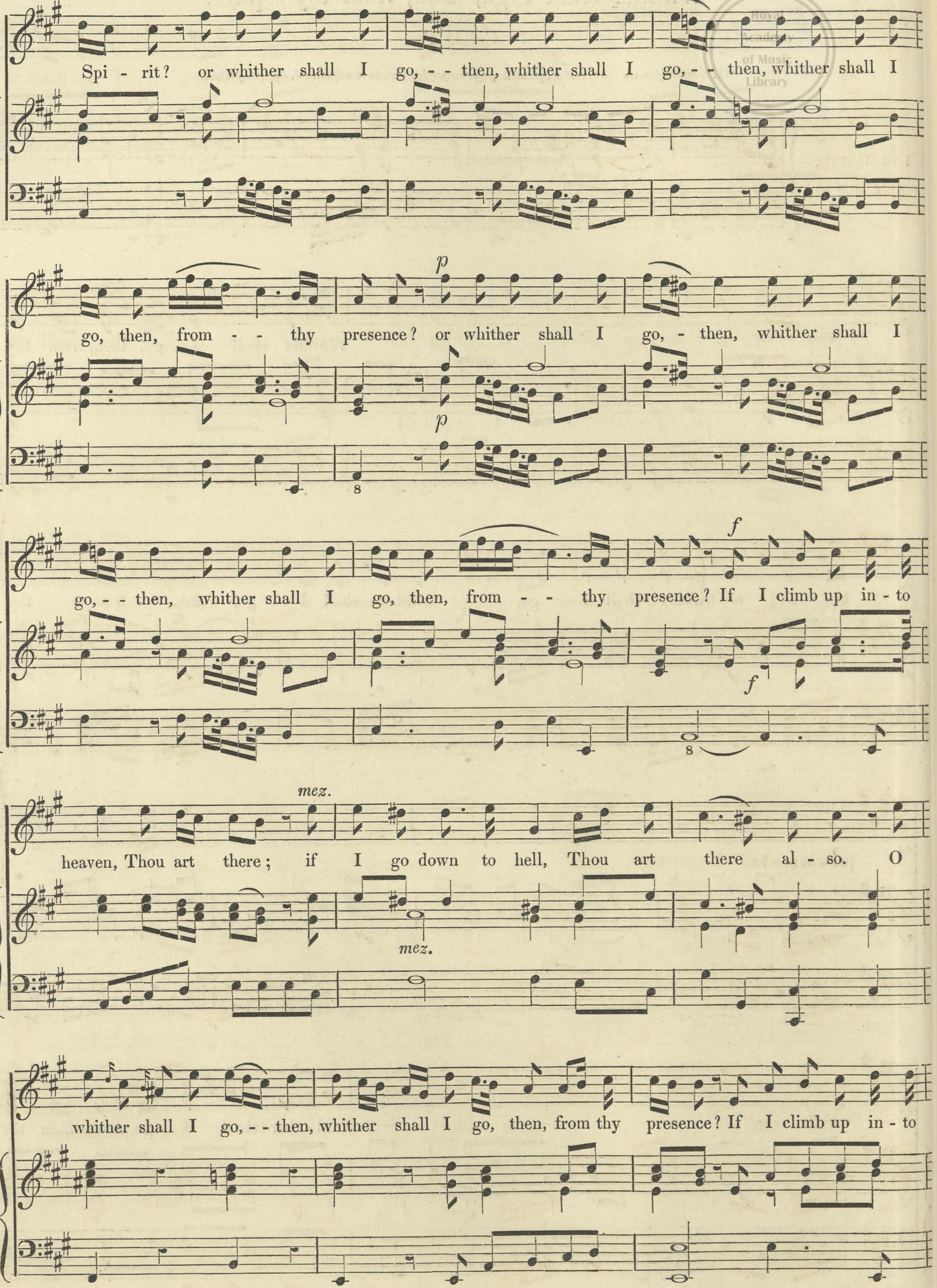
SOLO,

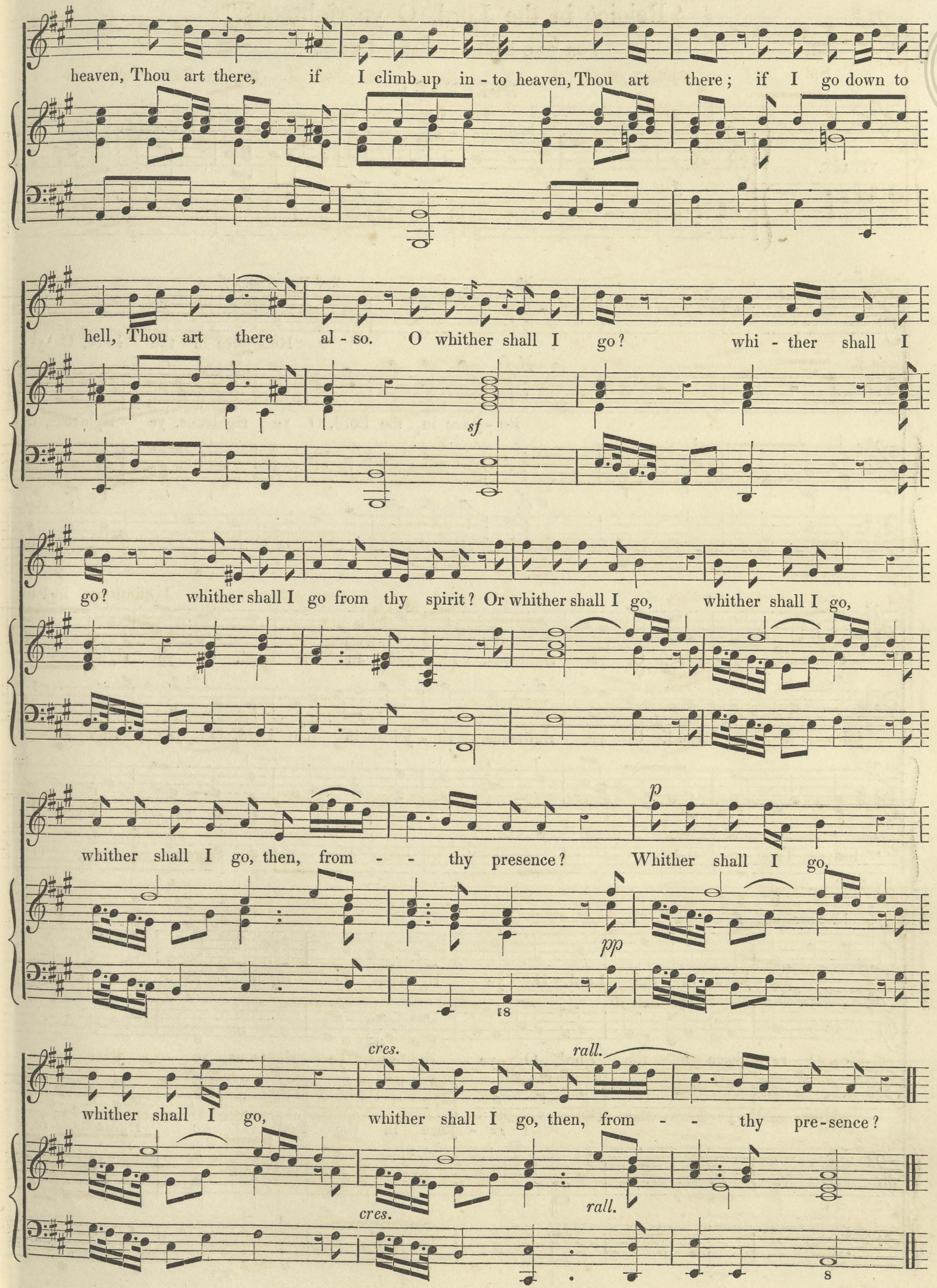
'Whither shall I go, then, from thy Spirit?'

CROFT.

(Written for an Alto, but may be sung an octave higher, as now printed, by a Soprano.)


LARGHETTO.
88 =
Whither shall I go, then, from thy
Spi - rit? or whither shall I go, whither shall I go, then, from thy
pre - sence?
Whi - ther shall I go, then, from thy


Spi - rit? or whither shall I go, - - then, whither shall I go, - - then, whither shall I
go, then, from - - thy presence? or whither shall I go, - then, whither shall I
p
p
8
go, - - then, whither shall I go, then, from - - thy presence? If I climb up in - to
f
f
8
mez.
heaven, Thou art there; if I go down to hell, Thou art there al - so. O
mez.
whither shall I go, - - then, whither shall I go, then, from thy presence? If I climb up in - to

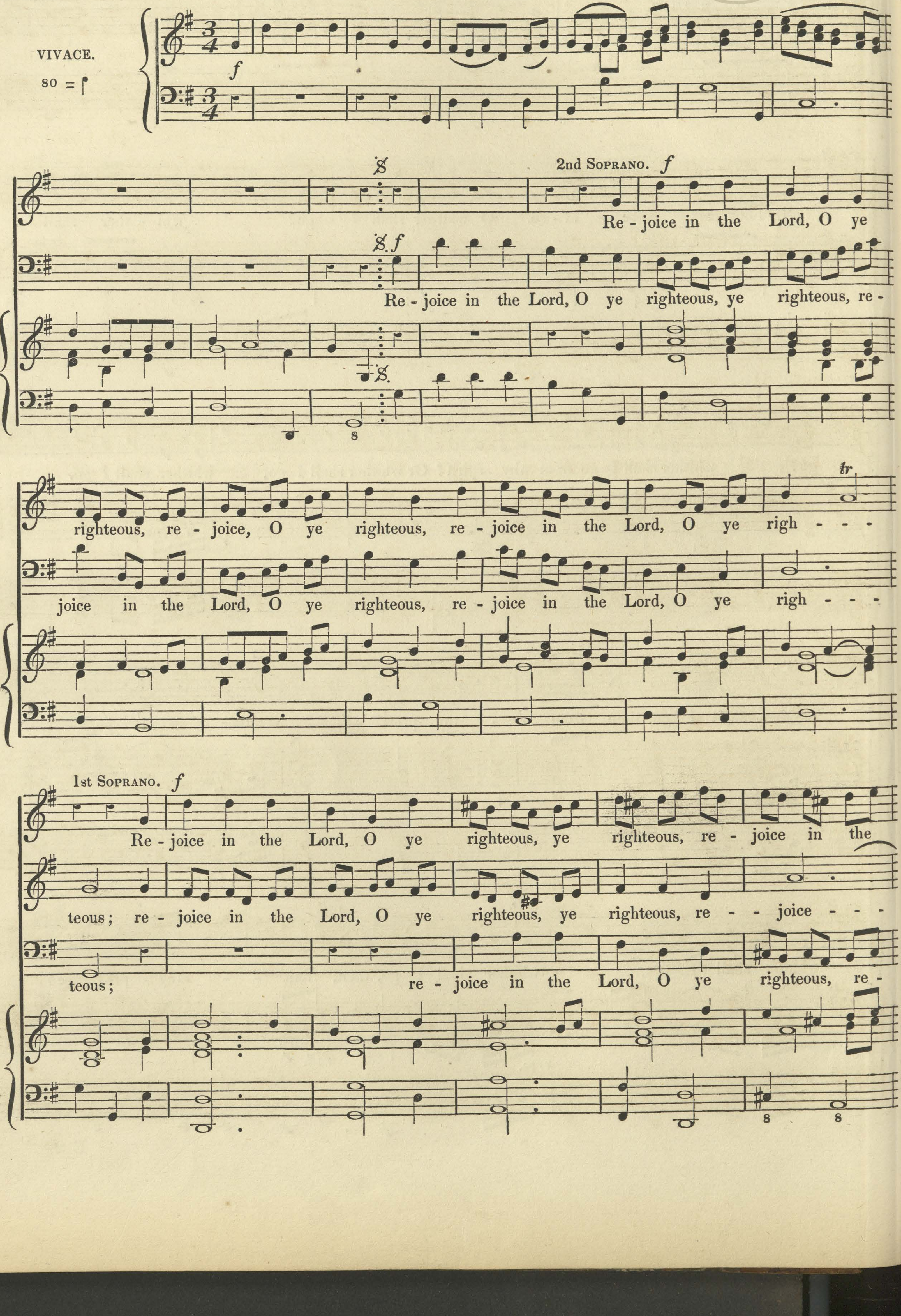

heaven, Thou art there, if I climb up in - to heaven, Thou art there; if I go down to
hell, Thou art there al - so. O whither shall I go? whi - ther shall I
sf
go? whither shall I go from thy spirit? Or whither shall I go, whither shall I go,
whither shall I go, then, from - - thy presence? Whither shall I go,
p
pp
8
whither shall I go, whither shall I go, then, from - - thy pre-sence?
cres.
rall.
8

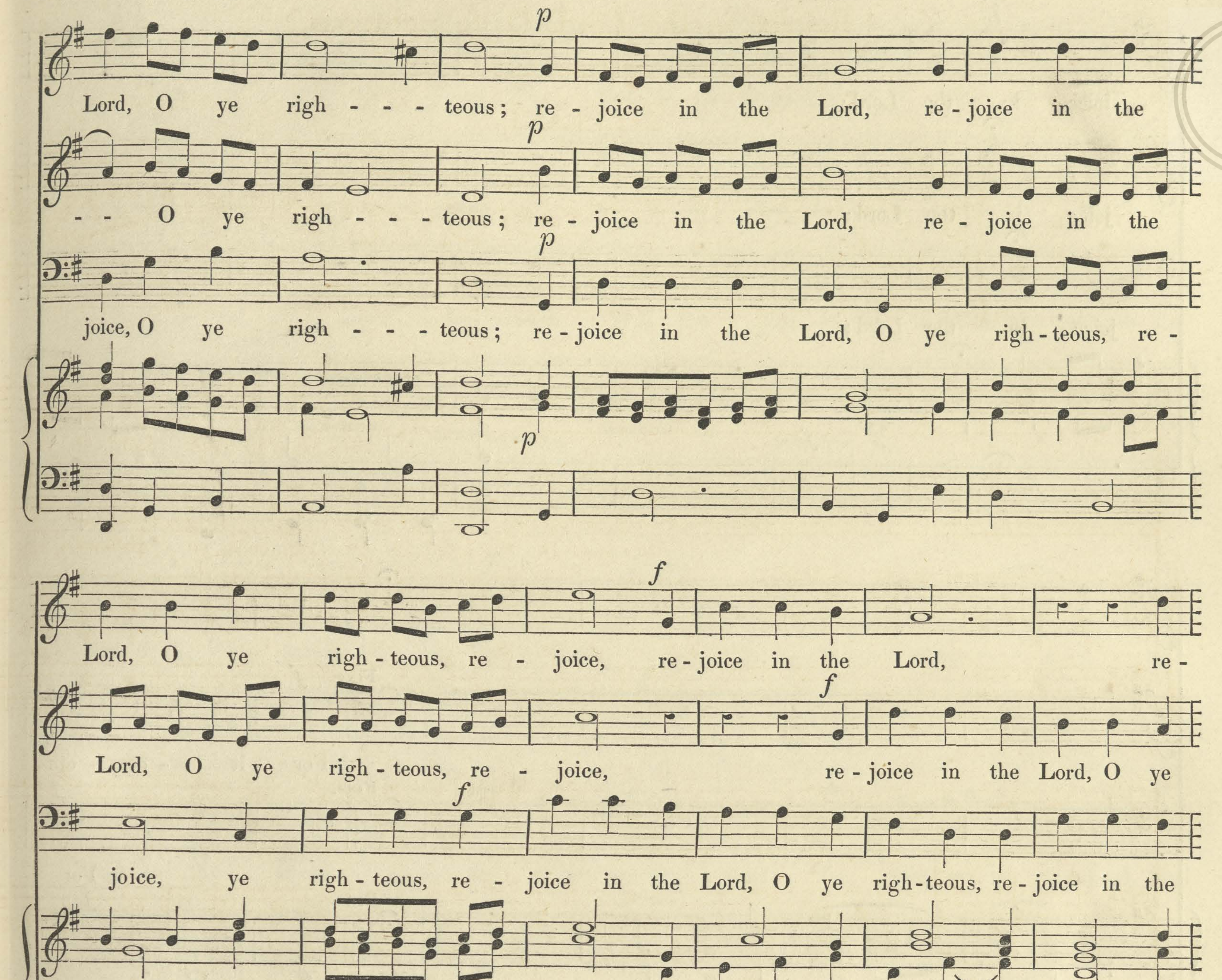
TRIO,

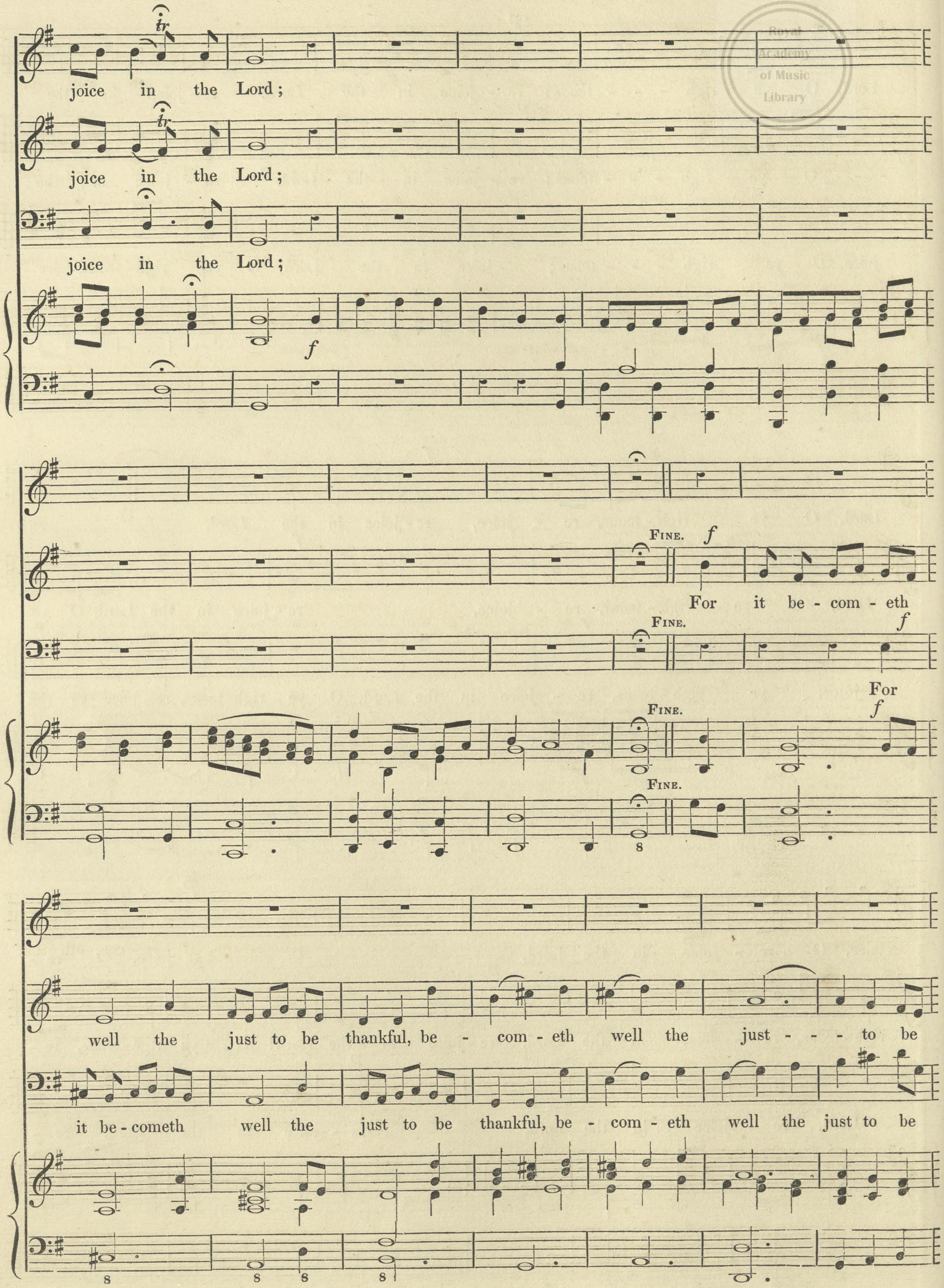
‘Rejoice in the Lord, O ye righteous.’

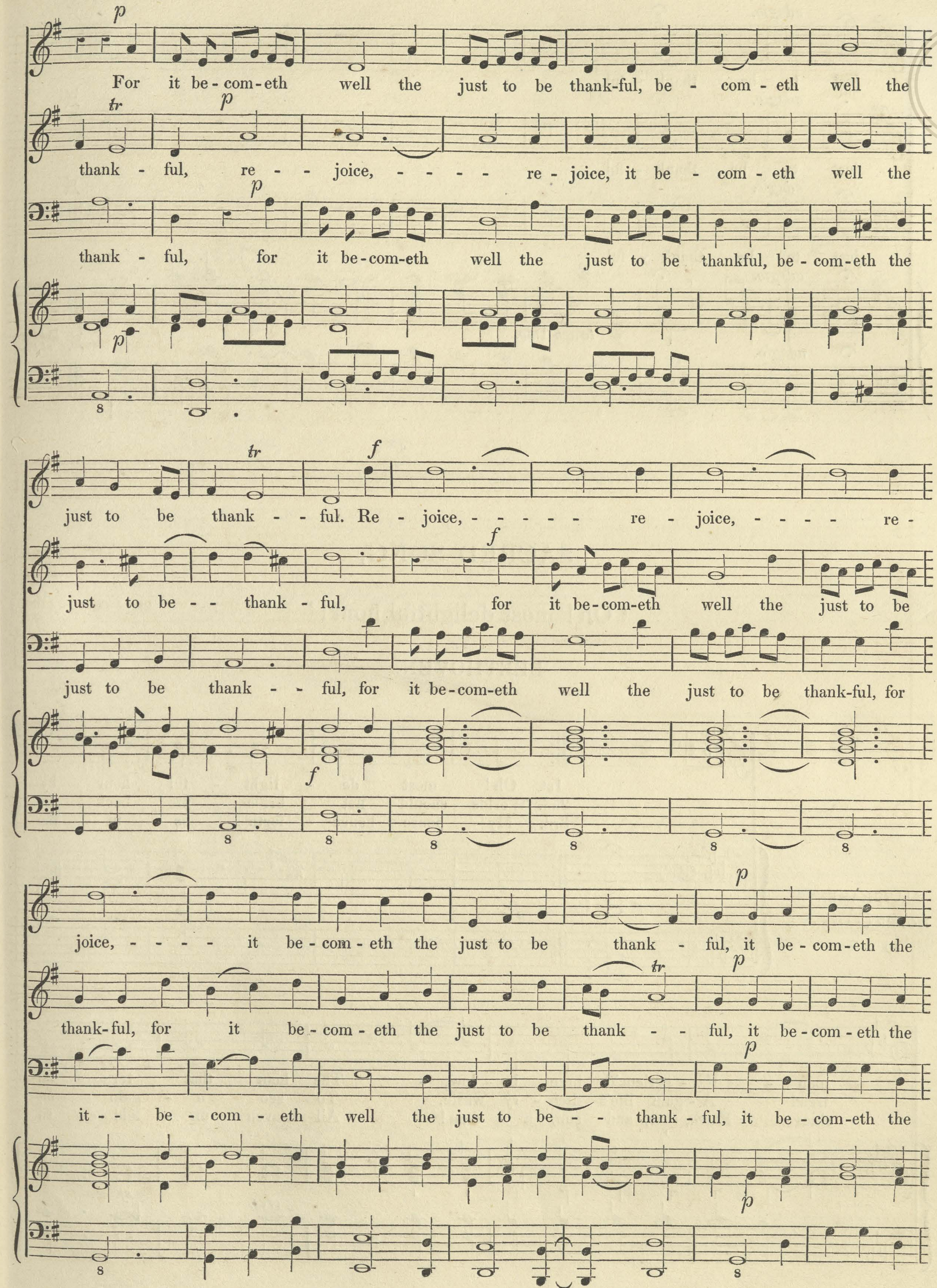
FOR TWO SOPRANOS AND A BASE.

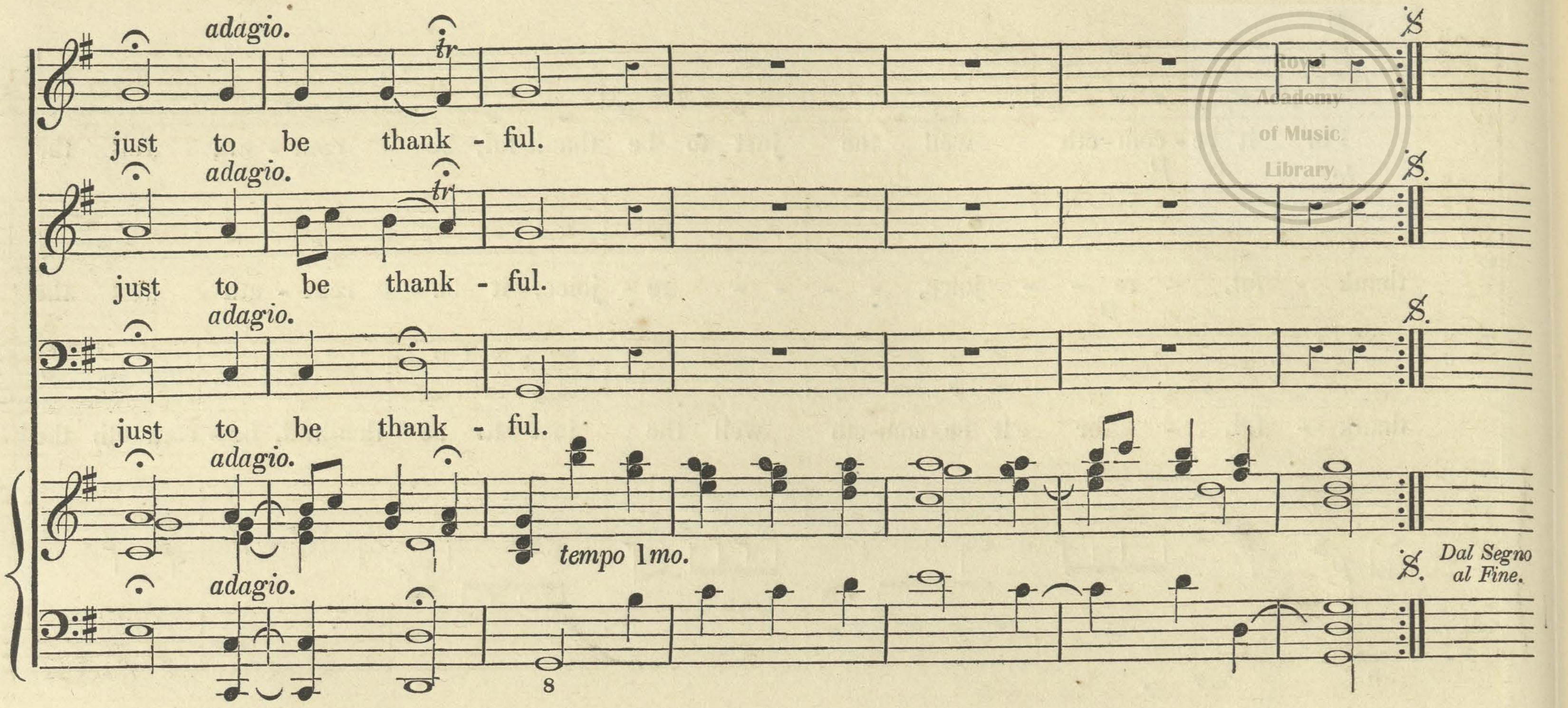
STEFFANI.


VIVACE.
80 = ♩
f
2nd Soprano. f
Re - joice in the Lord, O ye
f
Re - joice in the Lord, O ye righteous, ye righteous, re -
8
righteous, re - joice, O ye righteous, re - joice in the Lord, O ye righ - - -
tr
joice in the Lord, O ye righteous, re - joice in the Lord, O ye righ - - -
1st Soprano. f
Re - joice in the Lord, O ye righteous, ye righteous, re - joice in the
teous; re - joice in the Lord, O ye righteous, ye righteous, re - - joice - - -
teous; re - joice in the Lord, O ye righteous, re -
8
8


p
Lord, O ye righ - - - teous; re - joice in the Lord, re - joice in the
p
- - O ye righ - - - teous; re - joice in the Lord, re - joice in the
p
joice, O ye righ - - - teous; re - joice in the Lord, O ye righ - teous, re -
p
f
Lord, O ye righ - teous, re - joice, re - joice in the Lord, re -
f
Lord, O ye righ - teous, re - joice, re - joice in the Lord, O ye
f
joice, ye righ - teous, re - joice in the Lord, O ye righ - teous, re - joice in the
f
p
joice, O re - joice in the Lord, re - joice, O re -
p
righ - teous, re - joice in the Lord, re - joice in the Lord! O ye righ - teous, re -
p
Lord, re - joice in the Lord, re - joice in the Lord, re -
p
8


tr
joice in the Lord;
tr
joice in the Lord;
joice in the Lord;
f
Fine.
f
For it be-com-eth
Fine.
f
For
Fine.
f
Fine.
well the just to be thankful, be-com-eth well the just - - - to be
it be-cometh well the just to be thankful, be-com-eth well the just to be

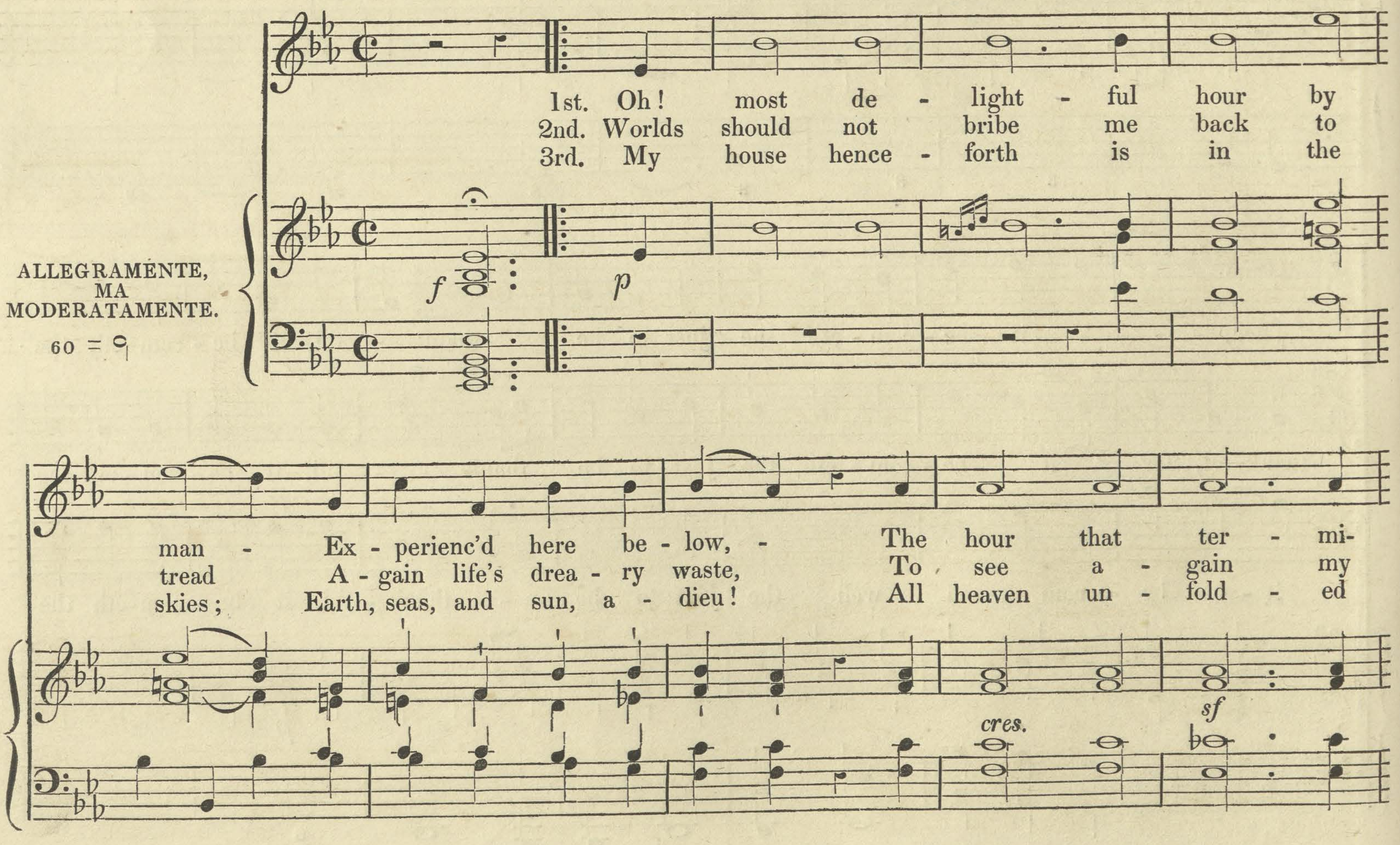

For it be-com-eth well the just to be thank-ful, be - com - eth well the
thank - ful, re - - joice, - - - - re - joice, it be - com - eth well the
thank - ful, for it be-com-eth well the just to be thankful, be - com-eth the
just to be thank - - ful. Re - joice, - - - - - re - joice, - - - - re -
just to be - - thank - ful, for it be-com-eth well the just to be
just to be thank - - ful, for it be-com-eth well the just to be thank-ful, for
joice, - - - - it be - com - eth the just to be thank - ful, it be - com - eth the
thank-ful, for it be - com - eth the just to be thank - - ful, it be - com - eth the
it - - be - com - eth well the just to be - - thank - ful, it be - com-eth the

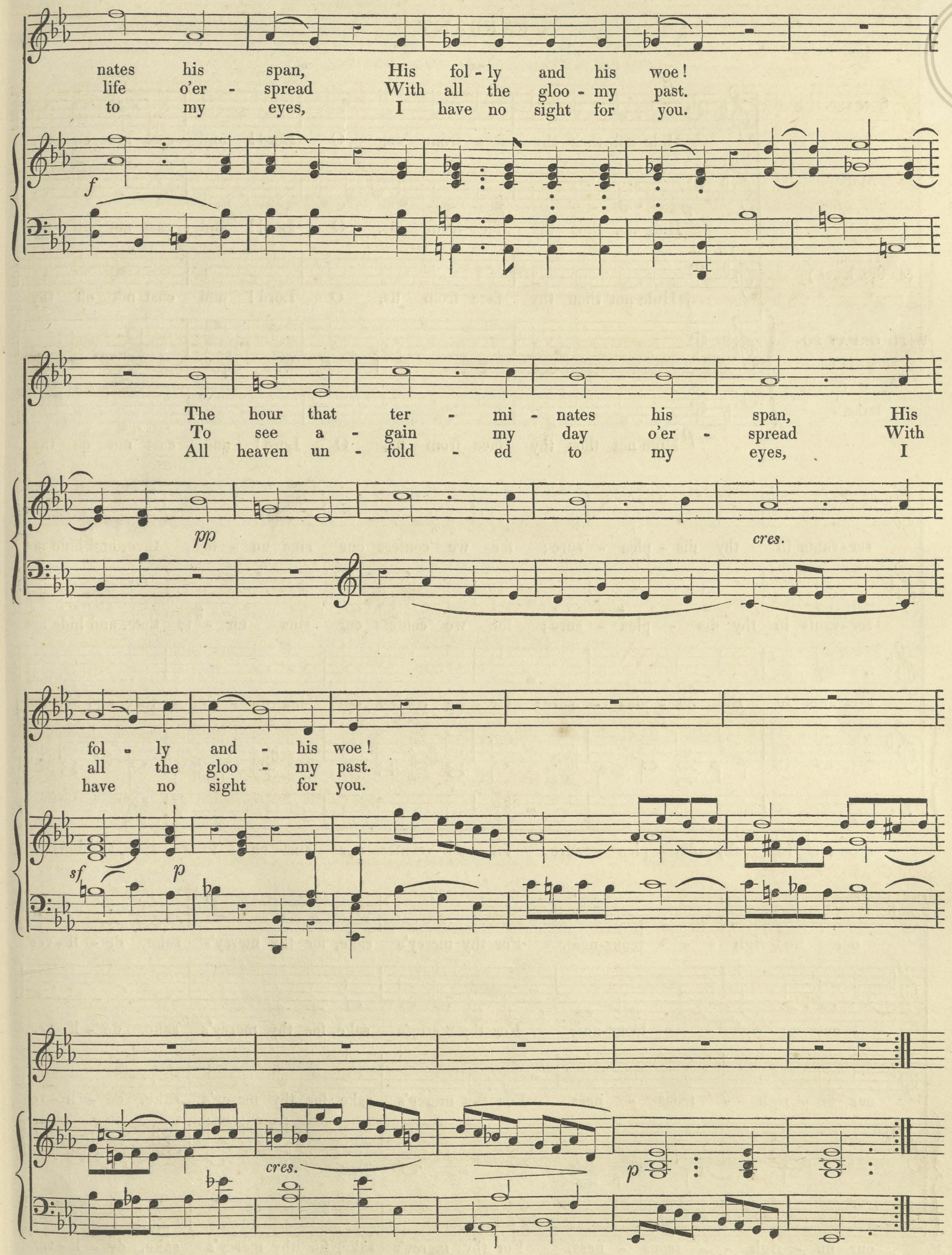

adagio.
tr
just to be thank - ful.
adagio.
tr
just to be thank - ful.
adagio.
just to be thank - ful.
adagio.
tempo 1mo.
adagio.
8
Dal Segno al Fine.

SACRED SONG,

‘Oh! most delightful hour!’

BEETHOVEN.


1st. Oh! most de - light - ful hour by
2nd. Worlds should not bribe me back to
3rd. My house hence - forth is in the
ALLEGRAMENTE, MA MODERATAMENTE.
60 = 𝅗𝅥
f
p
man - Ex - perienc'd here be - low, - The hour that ter - mi-
tread A - gain life's drea - ry waste, To see a - gain my
skies; Earth, seas, and sun, a - dieu! All heaven un - fold - ed
cres.
sf

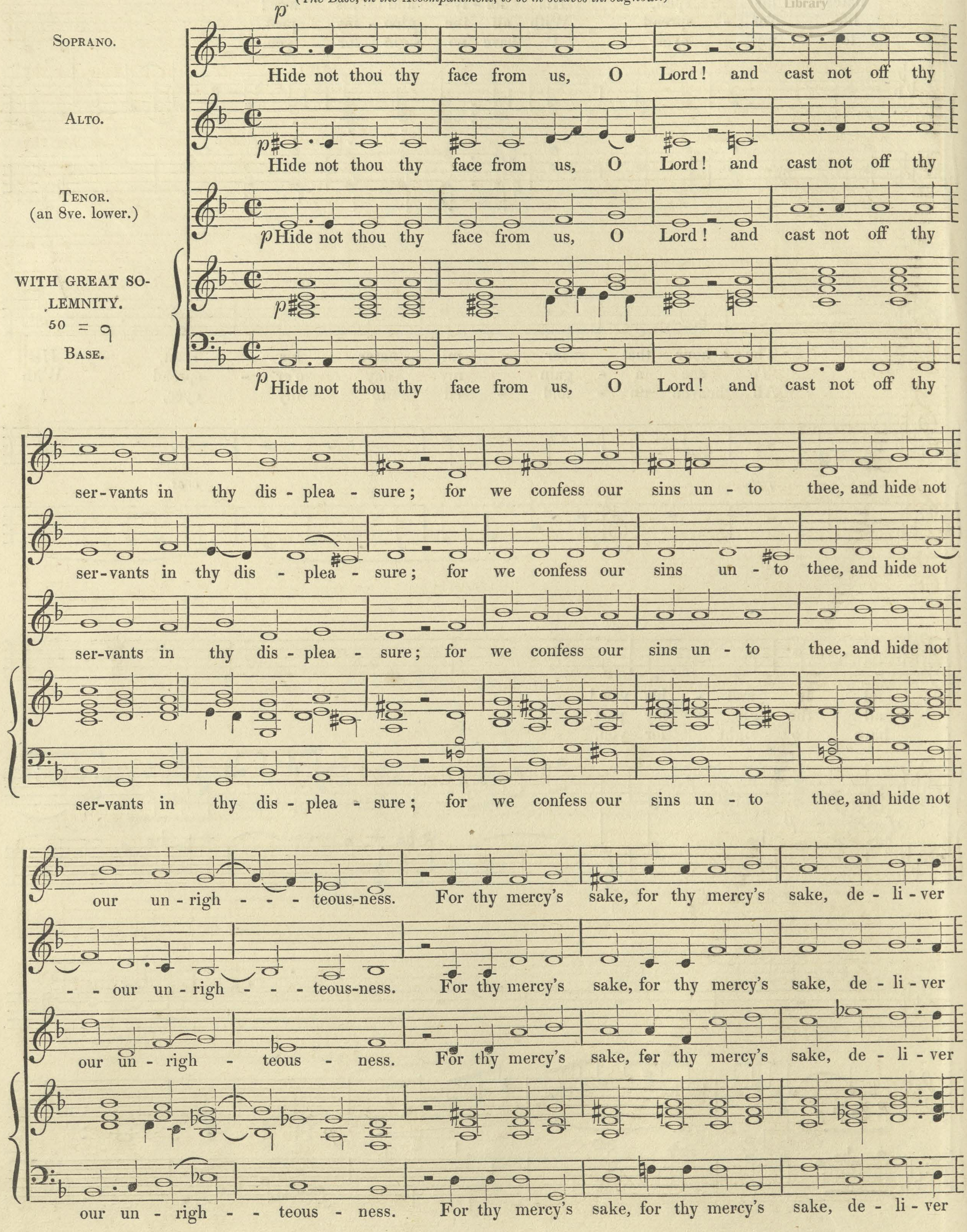

nates his span, His fol - ly and his woe!
life o'er - spread With all the gloo - my past.
to my eyes, I have no sight for you.
f
The hour that ter - mi - nates his span, His
To see a - gain my day o'er - spread With
All heaven un - fold - ed to my eyes, I
pp
cres.
fol - ly and - his woe!
all the gloo - my past.
have no sight for you.
sf
p
cres.
p

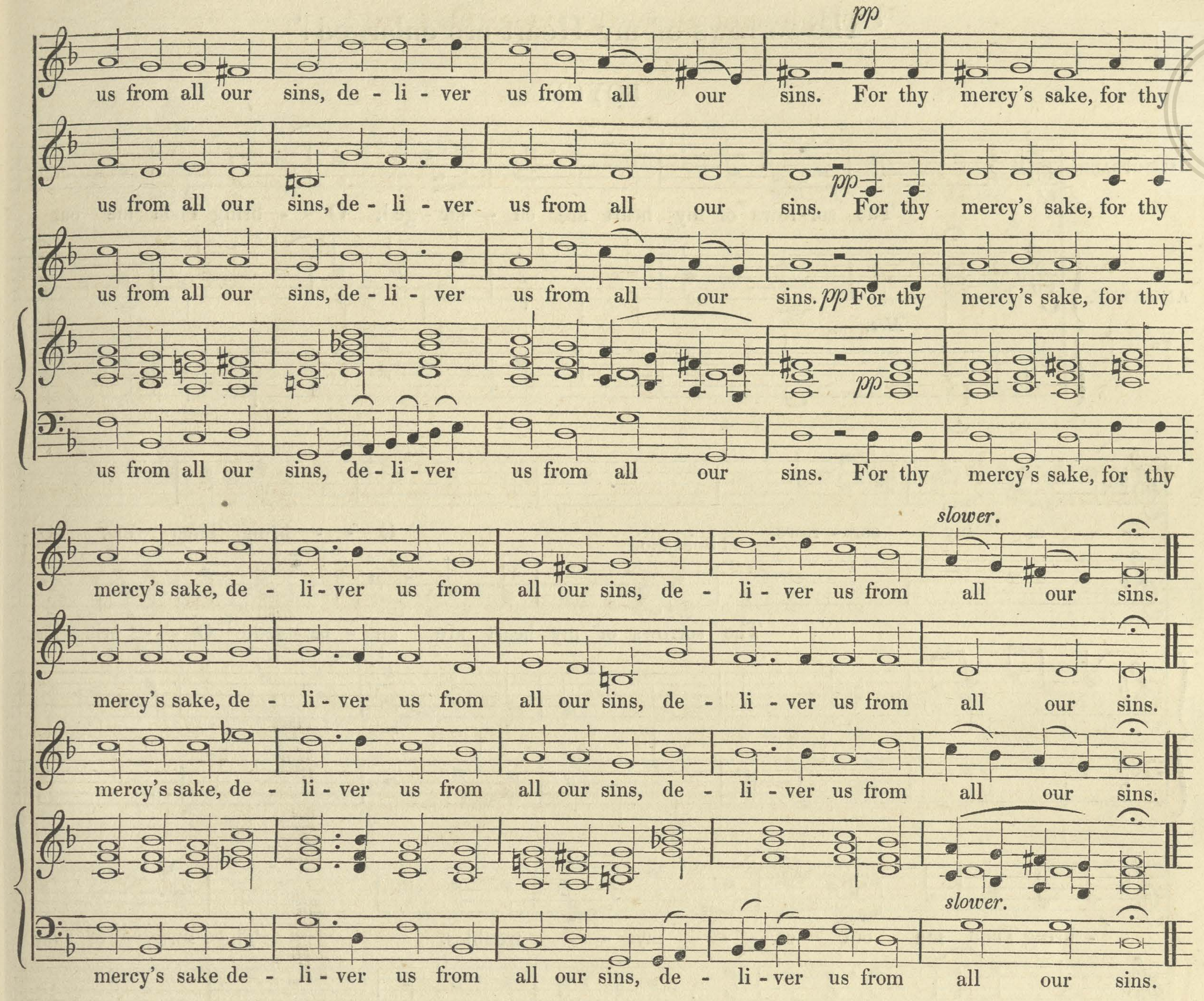
ANTHEM,

'Hide not thou thy face, O Lord!'

FARRANT.

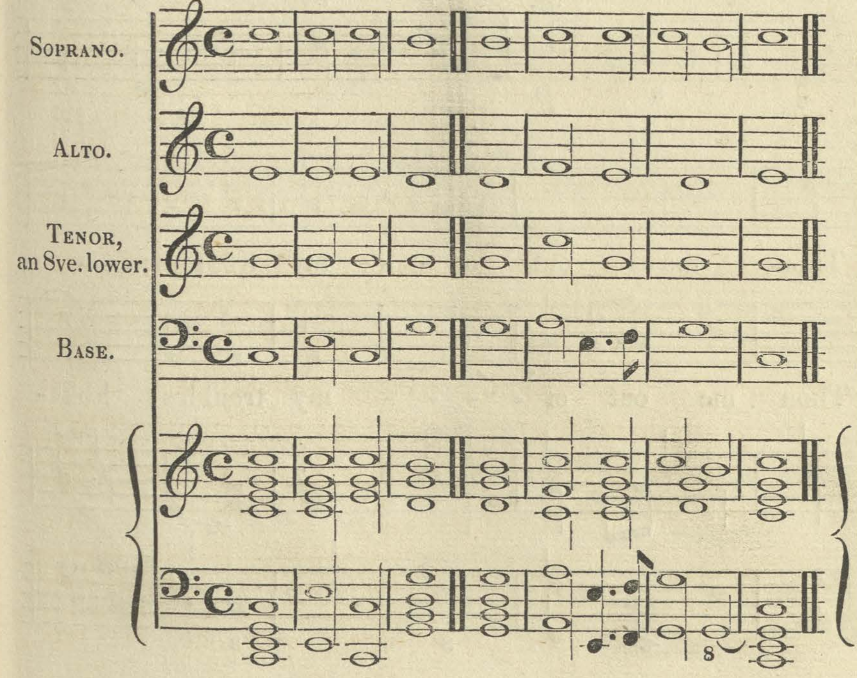
(*The Base, in the Accompaniment, to be in octaves throughout.*)


Soprano.
Alto.
Tenor. (an 8ve. lower.)
WITH GREAT SOLEMNITY.
50 = 𝅗𝅥
Base.
p
Hide not thou thy face from us, O Lord! and cast not off thy
servants in thy dis - plea - sure; for we confess our sins un - to thee, and hide not
our un - righ - - - teous-ness. For thy mercy's sake, for thy mercy's sake, de - li - ver
Hide not thou thy face from us, O Lord! and cast not off thy
ser-vants in thy dis - plea - sure; for we confess our sins un - to thee, and hide not
- - our un - righ - - - teous-ness. For thy mercy's sake, for thy mercy's sake, de - li - ver
Hide not thou thy face from us, O Lord! and cast not off thy
ser-vants in thy dis - plea - sure; for we confess our sins un - to thee, and hide not
our un - righ - teous - ness. For thy mercy's sake, for thy mercy's sake, de - li - ver
Hide not thou thy face from us, O Lord! and cast not off thy
ser-vants in thy dis - plea - sure; for we confess our sins un - to thee, and hide not
our un - righ - - teous - ness. For thy mercy's sake, for thy mercy's sake, de - li - ver

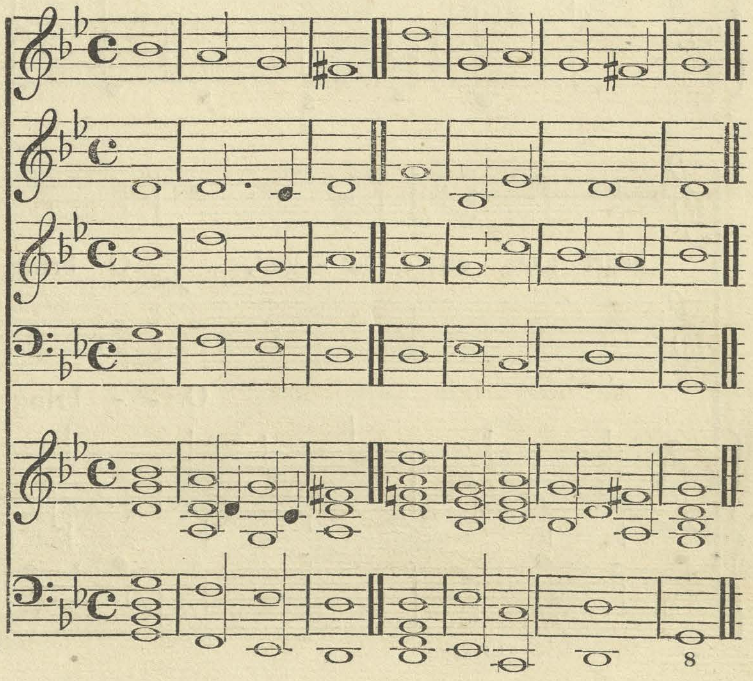

pp
us from all our sins, de - li - ver us from all our sins. For thy mercy's sake, for thy
us from all our sins, de - li - ver us from all our sins. For thy mercy's sake, for thy
pp
us from all our sins, de - li - ver us from all our sins. For thy mercy's sake, for thy
pp
pp
us from all our sins, de - li - ver us from all our sins. For thy mercy's sake, for thy
slower.
mercy's sake, de - li - ver us from all our sins, de - li - ver us from all our sins.
mercy's sake, de - li - ver us from all our sins, de - li - ver us from all our sins.
mercy's sake, de - li - ver us from all our sins, de - li - ver us from all our sins.
slower.
mercy's sake de - li - ver us from all our sins, de - li - ver us from all our sins.

TWO SINGLE CHANTS.

Grand Chant. Pelham Humphrys.


Soprano.
Alto.
Tenor, an 8ve. lower.
Base.
8

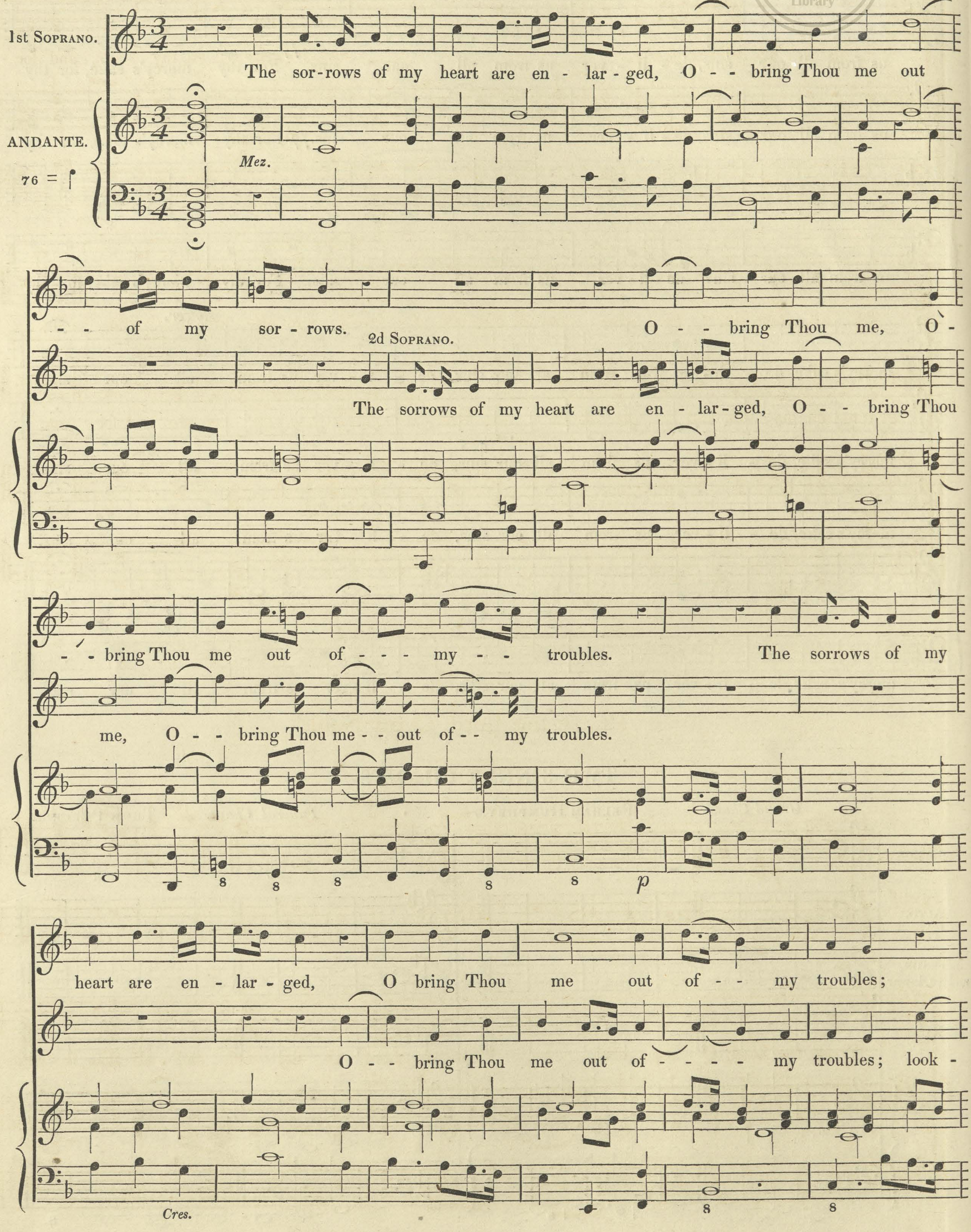
Funeral Chant. Thos. Purcell.

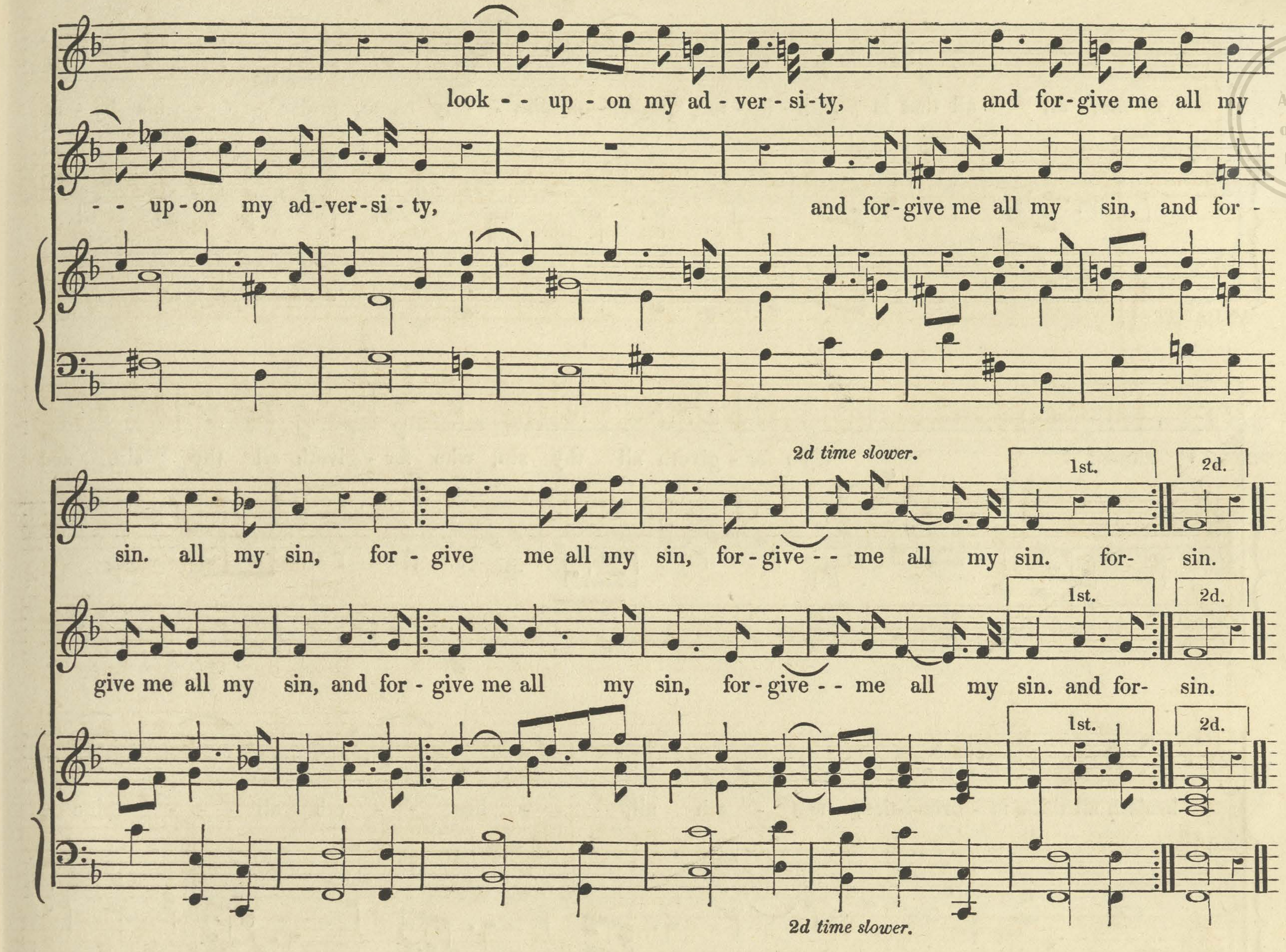


DUET,

'The sorrows of my Heart are enlarged!'

BOYCE.

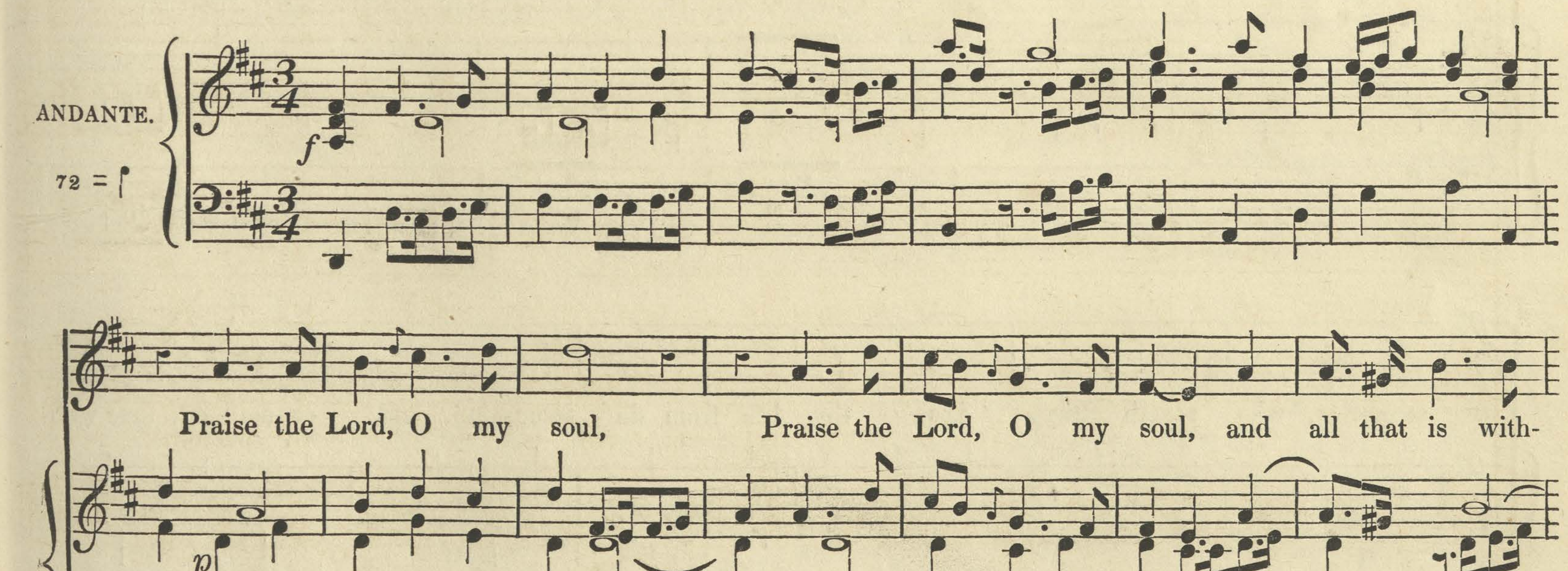

1st Soprano.
Andante.
76 =
Mez.
The sor-rows of my heart are en-lar-ged, O-bring Thou me out of my sor-rows.
2d Soprano.
O-bring Thou me, O-bring Thou me out of-my-troubles.
The sorrows of my heart are en-lar-ged, O-bring Thou me, O-bring Thou me-out of-my troubles.
p
The sorrows of my heart are en-lar-ged, O bring Thou me out of-my troubles;
O-bring Thou me out of-my troubles; look-
Cres.

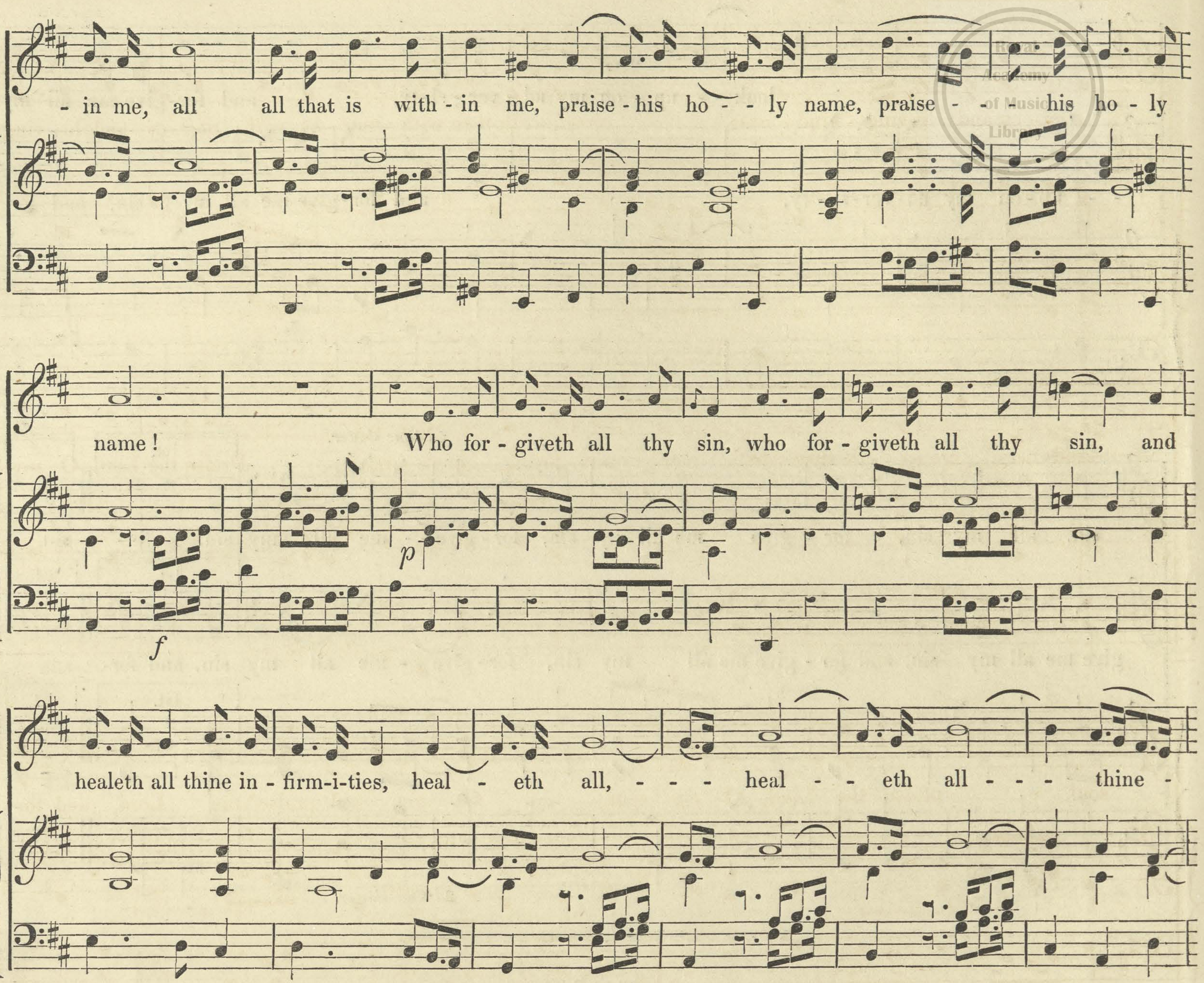

look - - up - on my ad - ver - si - ty, and for - give me all my
- - up - on my ad - ver - si - ty, and for - give me all my sin, and for -
2d time slower.
1st.
2d.
sin. all my sin, for - give me all my sin, for - give - - me all my sin. for- sin.
give me all my sin, and for - give me all my sin, for - give - - me all my sin. and for- sin.
2d time slower.

SOLO,

'Praise the Lord, O my Soul.'

GREEN.


ANDANTE.
72 = ♩
f
p
Praise the Lord, O my soul, Praise the Lord, O my soul, and all that is with-


- in me, all all that is with - in me, praise - his ho - - ly name, praise - - his ho - ly
name! Who for - giveth all thy sin, who for - giveth all thy sin, and
p
f
healeth all thine in - firm-i-ties, heal - eth all, - - - heal - - eth all - - - thine -
- - in - firm - i - ties;— Who sav - eth thy life from de-
f
p
struc-tion, who saveth thy life, thy life from de - struc - tion, and crown - eth thee with

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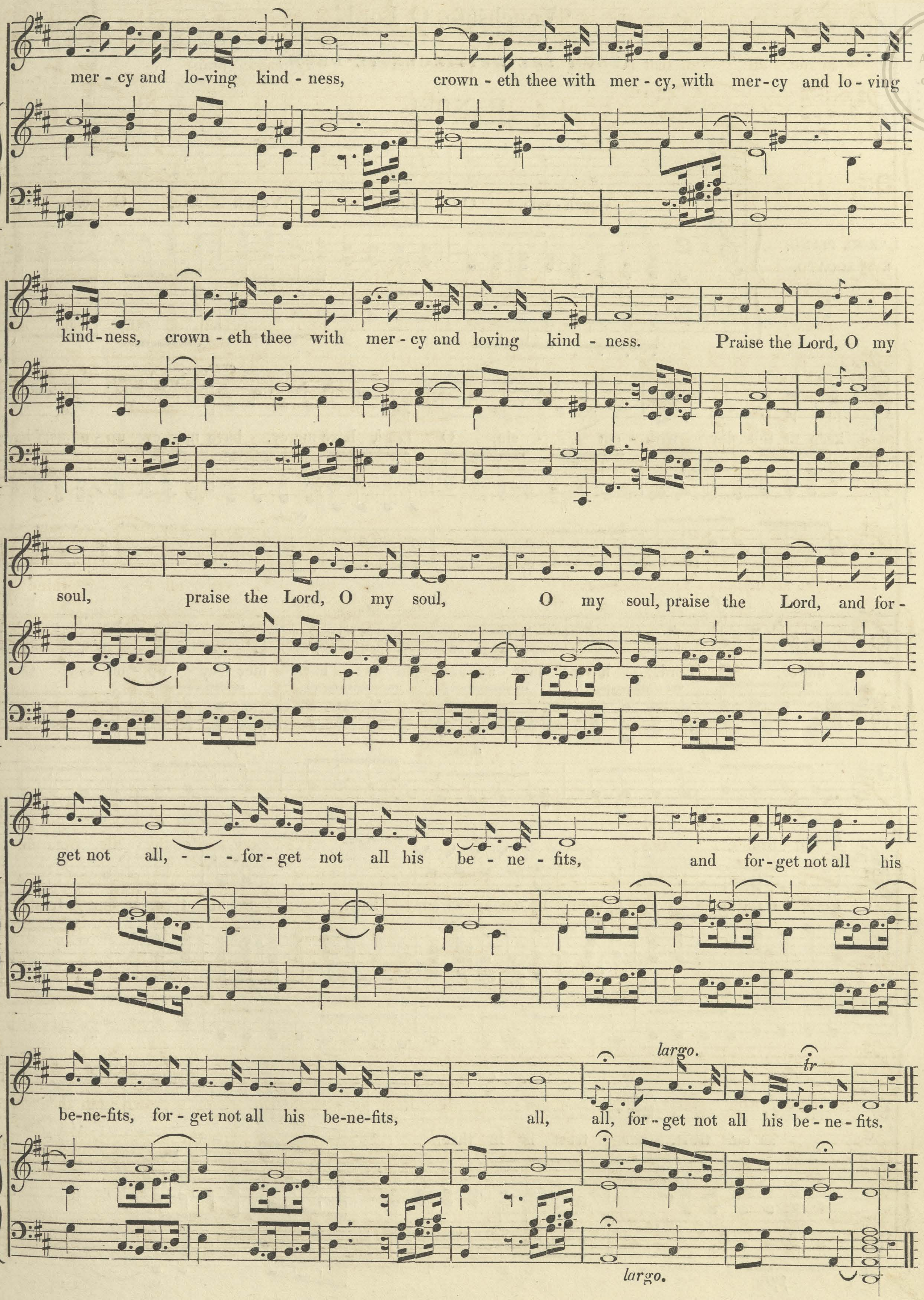
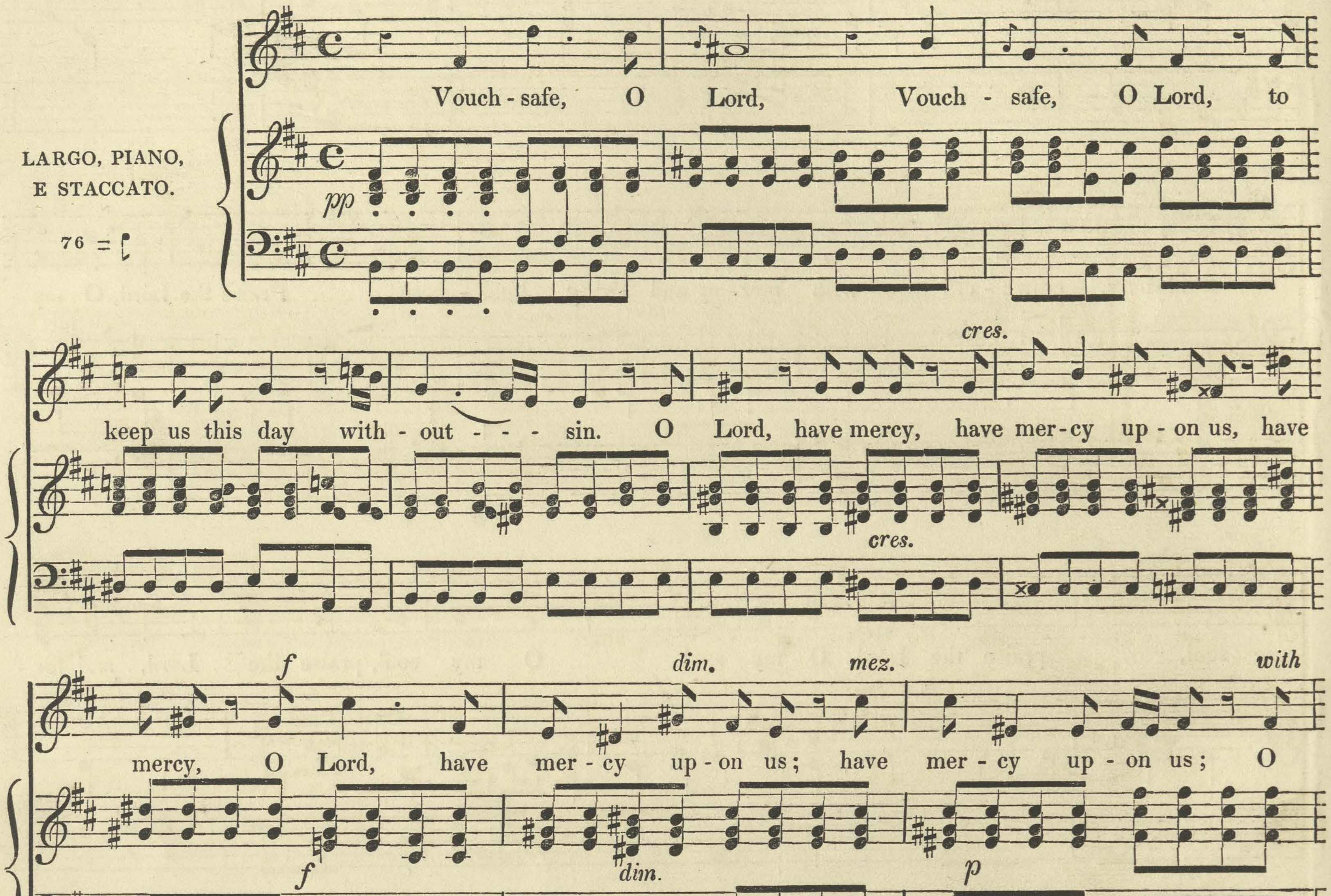

mer - cy and lo-ving kind - ness, crown - eth thee with mer - cy, with mer-cy and lo-ving
kind-ness, crown - eth thee with mer - cy and loving kind - ness. Praise the Lord, O my
soul, praise the Lord, O my soul, O my soul, praise the Lord, and for -
get not all, - - - for - get not all his be - ne - fits, and for-get not all his
be-ne-fits, for - get not all his be-ne-fits, all, all, for - get not all his be - ne - fits.
largo.
tr
largo.

SOLO,

‘Vouchsafe, O Lord.’

(FROM THE DETTINGEN TE DEUM.)

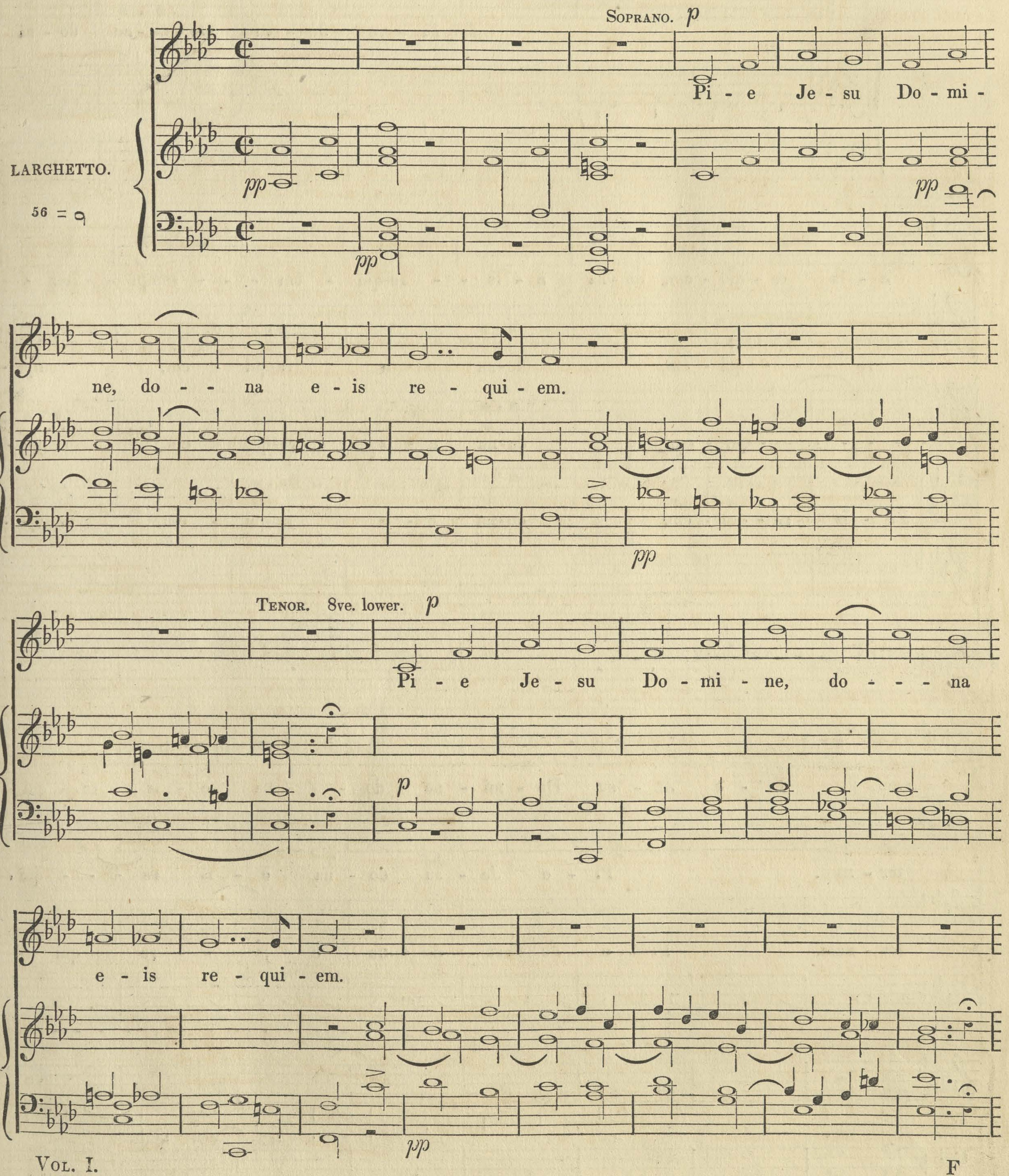
HANDEL.

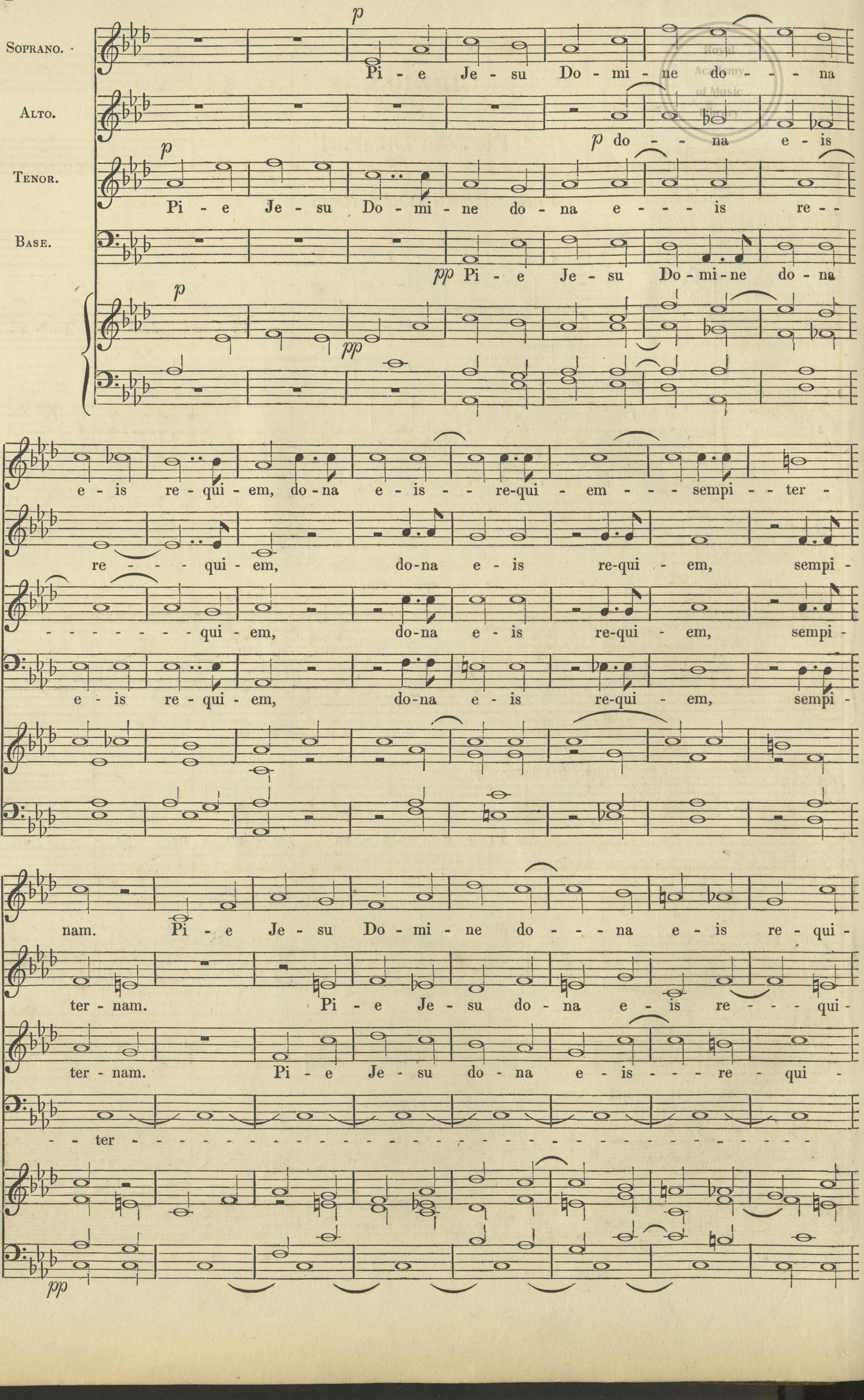

LARGO, PIANO, E STACCATO.
76 = ♩
pp
Vouch - safe, O Lord, Vouch - safe, O Lord, to
keep us this day with - out - - - sin. O Lord, have mercy, have mer - cy up - on us, have
cres.
mercy, O Lord, have mer - cy up - on us; have mer - cy up - on us; O
f
dim.
mez.
p
with fervor.
Lord, let thy mer - - cy lighten up - on us, as our trust is in thee, as our trust,
as our trust, our trust is in thee.
3
pp

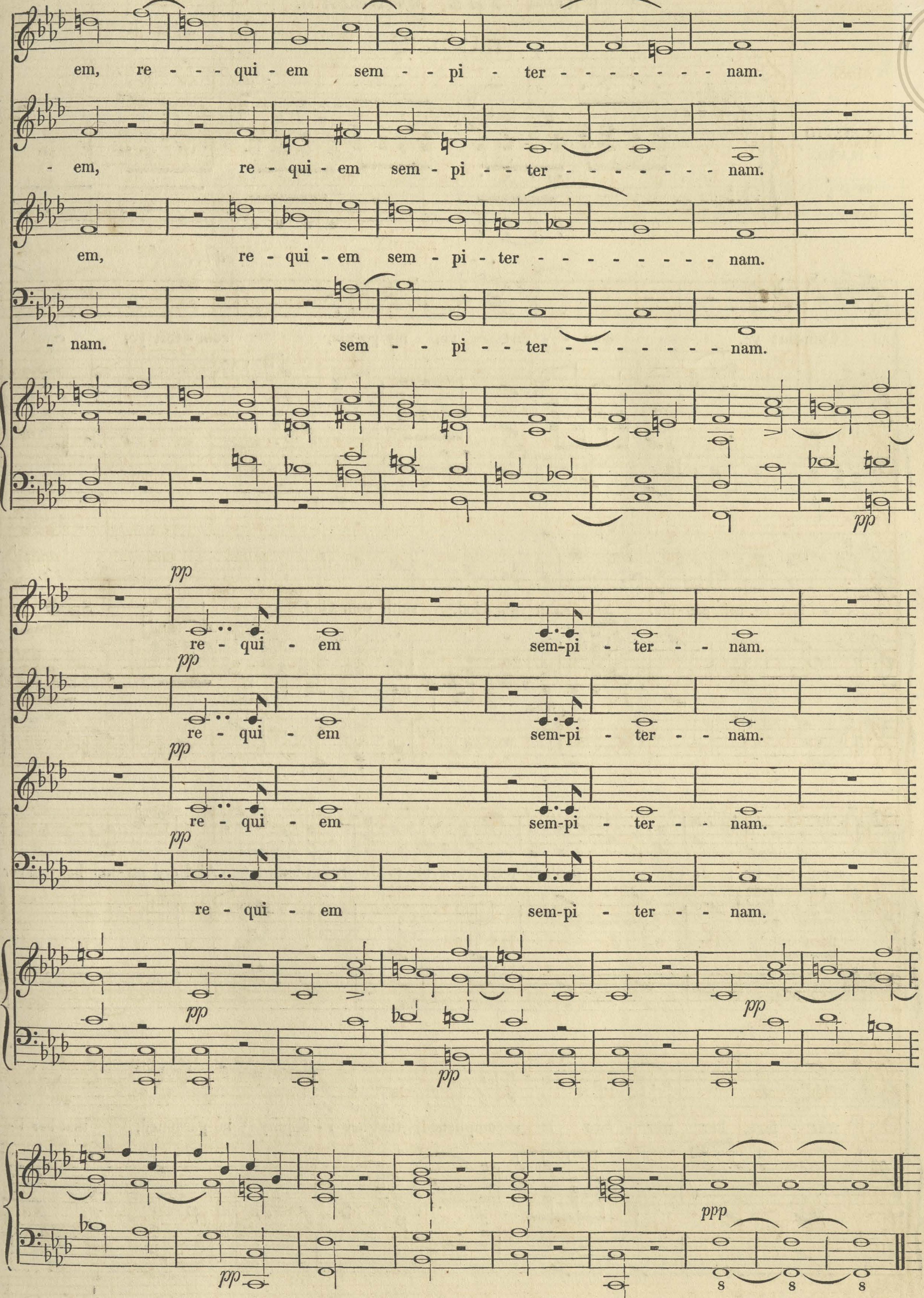
CHORUS,

‘ Pie Jesu Domine!’

From CHERUBINI’S *Requiem.*


Soprano. p
Pi - e Je - su Do - mi -
LARGHETTO.
56 = 𝅗𝅥
pp
pp
pp
ne, do - - na e - is re - qui - em.
pp
Tenor. 8ve. lower. p
Pi - e Je - su Do - mi - ne, do - - - na
p
e - is re - qui - em.
pp

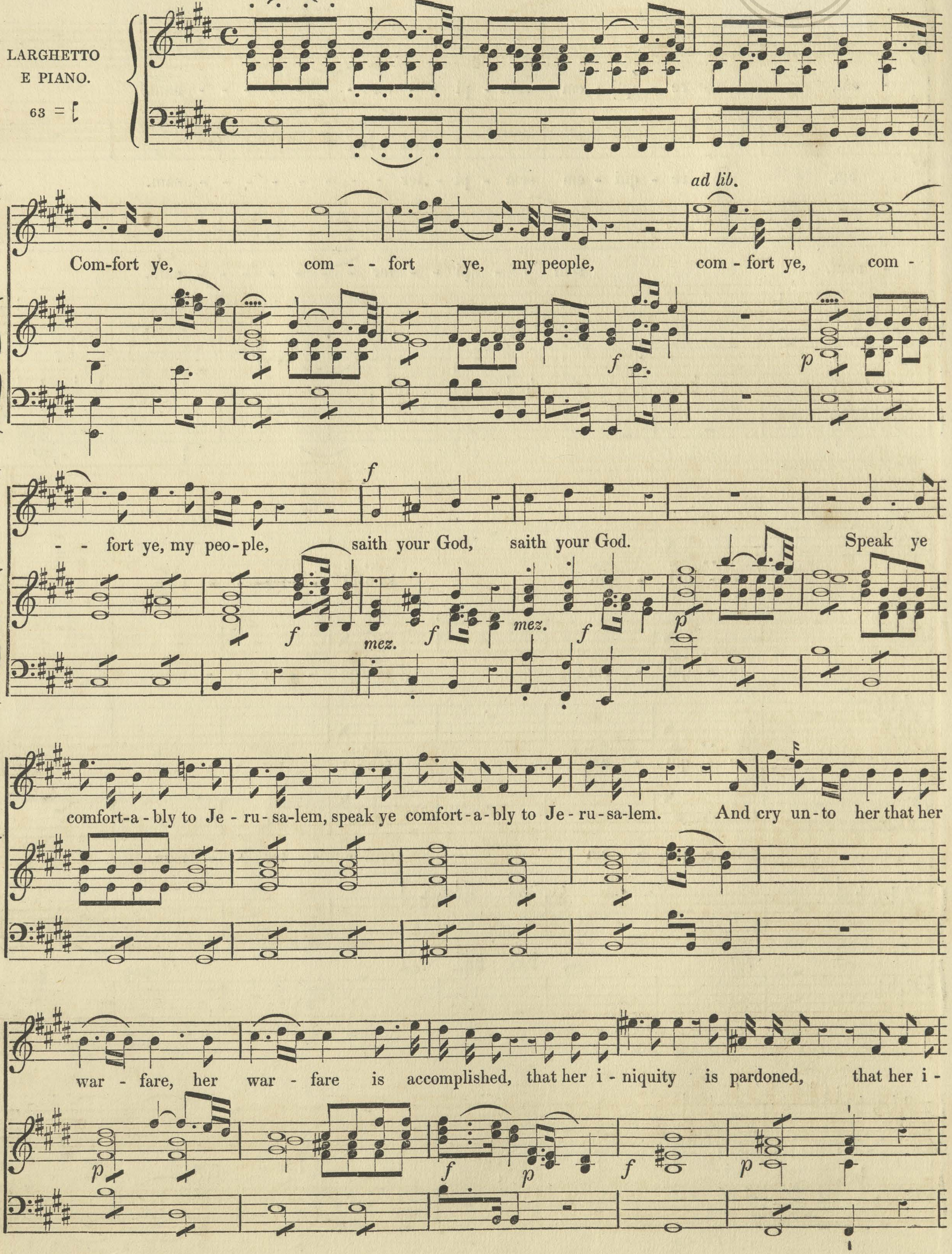

SOPRANO.
ALTO.
TENOR.
BASE.
p
pp
Pi - e Je - su Do - mi - ne do - - - na e - is re - qui - em, do - na e - is - - re - qui - em - - - sempi - - ter - nam. Pi - e Je - su Do - mi - ne do - - - na e - is re - qui -
p do - - - na e - is re - - - qui - em, do - na e - is re - qui - em, sempi - ter - nam. Pi - e Je - su do - na e - is re - - - qui -
Pi - e Je - su Do - mi - ne do - na e - - - - is re - - - - - - - - - qui - em, do - na e - is re - qui - em, sempi - ter - nam. Pi - e Je - su do - na e - is - - - re - qui -
pp Pi - e Je - su Do - mi - ne do - na e - is re - qui - em, do - na e - is re - qui - em, sempi - - ter - - - - - - - - - - - - - - - - -

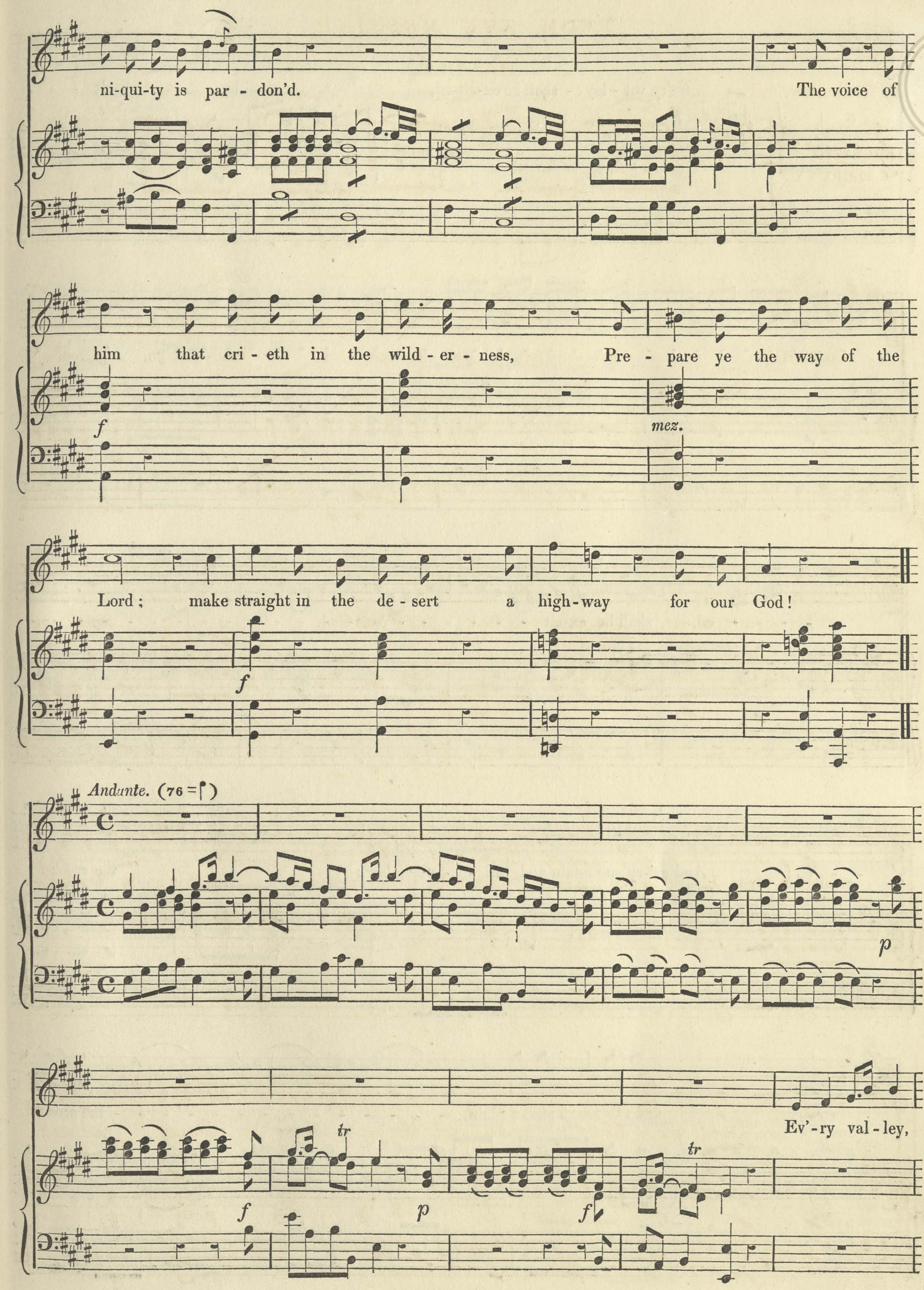

em, re - - - qui - em sem - - pi - ter - - - - - - - - nam.
- em, re - qui - em sem - pi - - ter - - - - - - - - nam.
em, re - qui - em sem - pi - ter - - - - - - - - - nam.
- nam. sem - - pi - - ter - - - - - - - - - nam.
pp
pp
re - qui - em sem-pi - ter - - nam.
re - qui - em sem-pi - ter - - nam.
re - qui - em sem-pi - ter - - nam.
re - qui - em sem-pi - ter - - nam.
pp
pp
pp
ppp
8
8
8

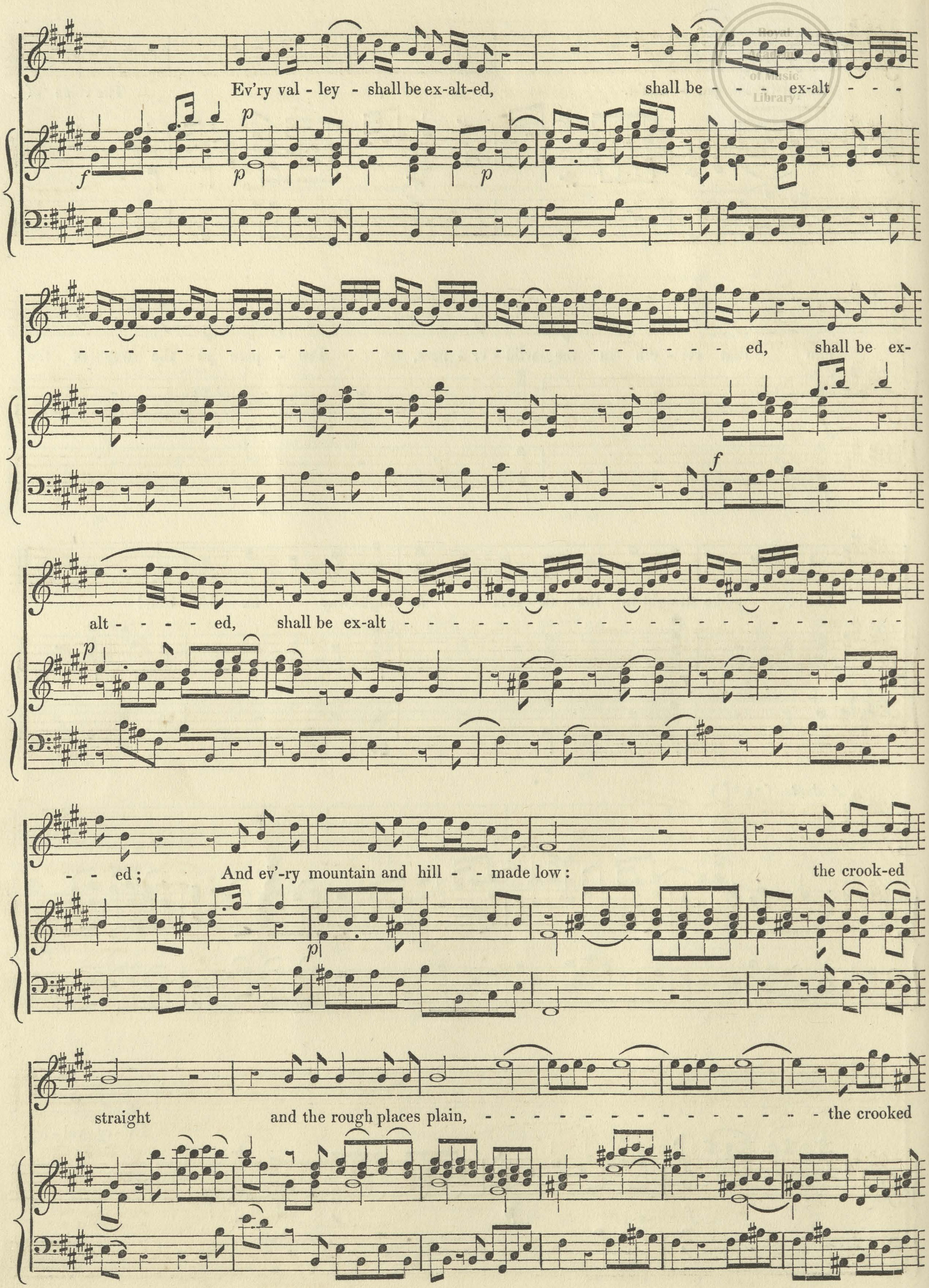
RECITATIVE (accomp.) 'Comfort ye,' and AIR, 'Every valley.'

FROM *THE MESSIAH.*

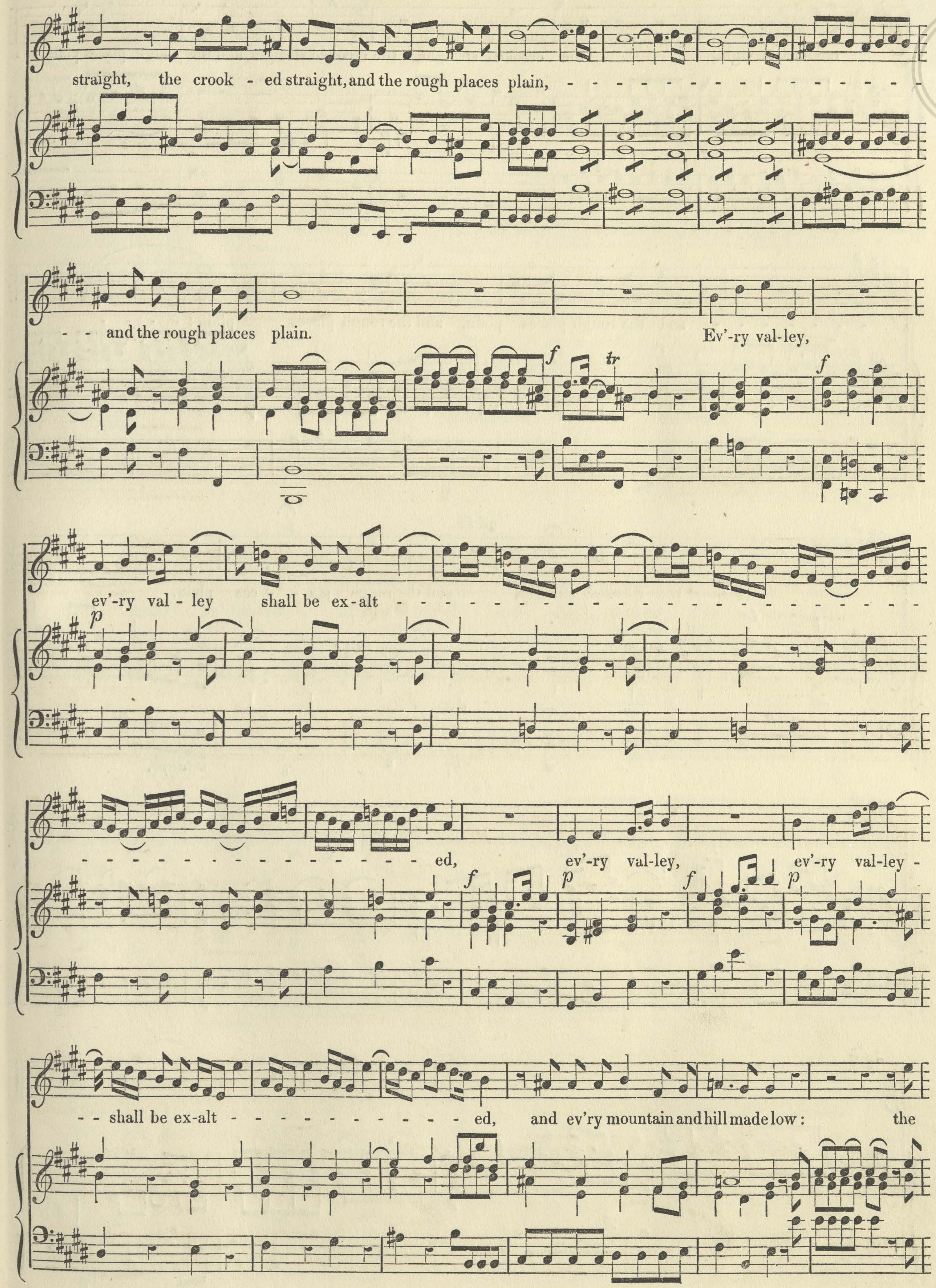
HANDEL.

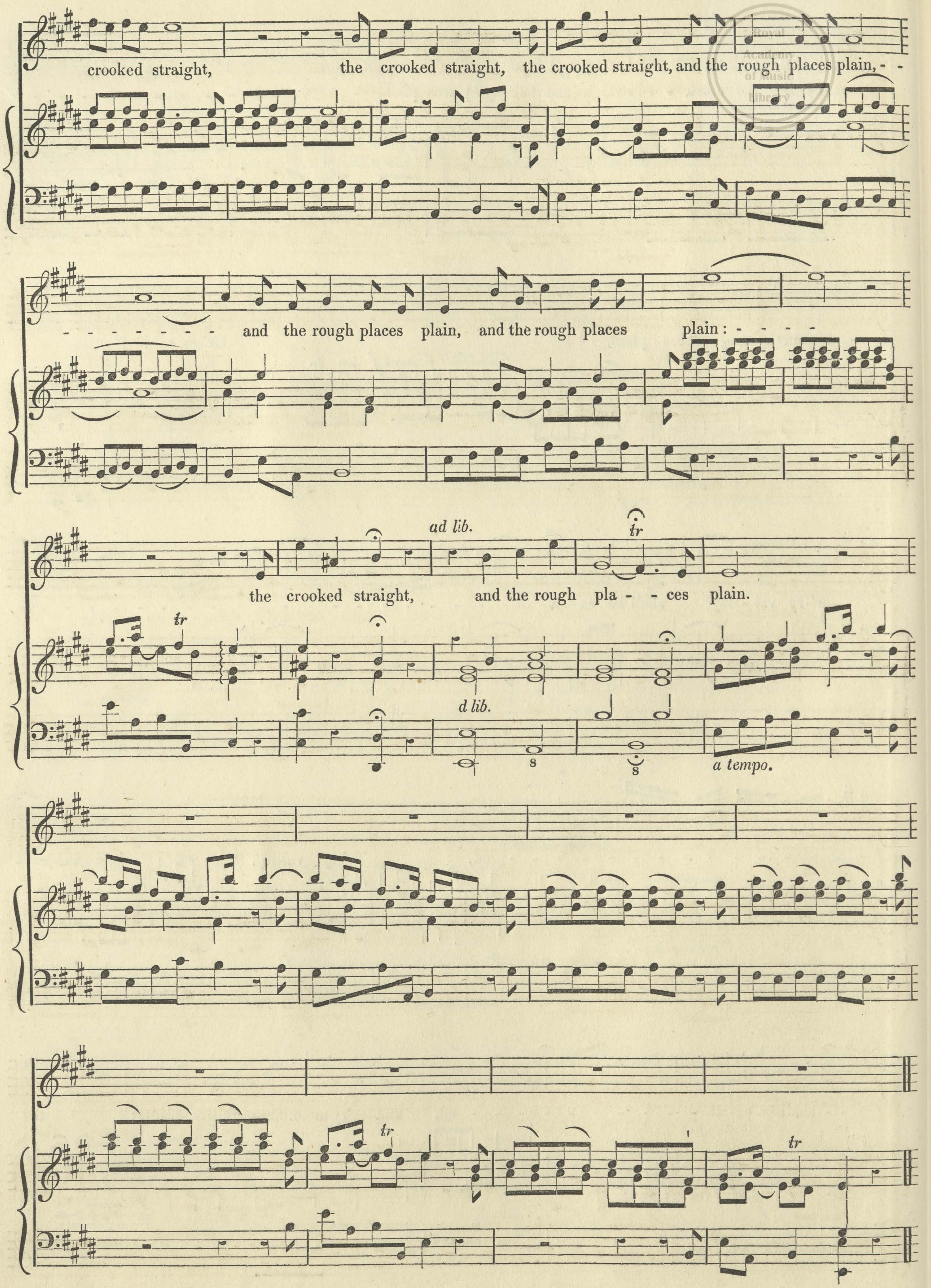

LARGHETTO E PIANO.
63 =
ad lib.
Com-fort ye, com - - fort ye, my people, com - fort ye, com -
f
p
- - fort ye, my peo-ple, saith your God, saith your God. Speak ye
f
mez.
f
mez.
f
p
comfort-a - bly to Je - ru - sa-lem, speak ye comfort - a - bly to Je - ru - sa-lem. And cry un - to her that her
war - fare, her war - fare is accomplished, that her i - niquity is pardoned, that her i -
p
f
p
f
p


ni-qui-ty is par - don'd.
The voice of
him that cri - eth in the wild - er - ness,
Pre - pare ye the way of the
Lord; make straight in the de - sert a high-way for our God!
f
mez.
f
Andante. (76 = ♩)
p
Ev'-ry val - ley,
f
p
f
tr
tr


Ev'ry val - ley - shall be ex-alt-ed,
shall be - - - ex-alt - - -
- ed, shall be ex-
alt - - - - ed, shall be ex-alt -
- - ed; And ev'ry mountain and hill - - made low: the crook-ed
straight and the rough places plain, - - - - - - - - - - - - - - the crooked
p
f

Royal of Music Library

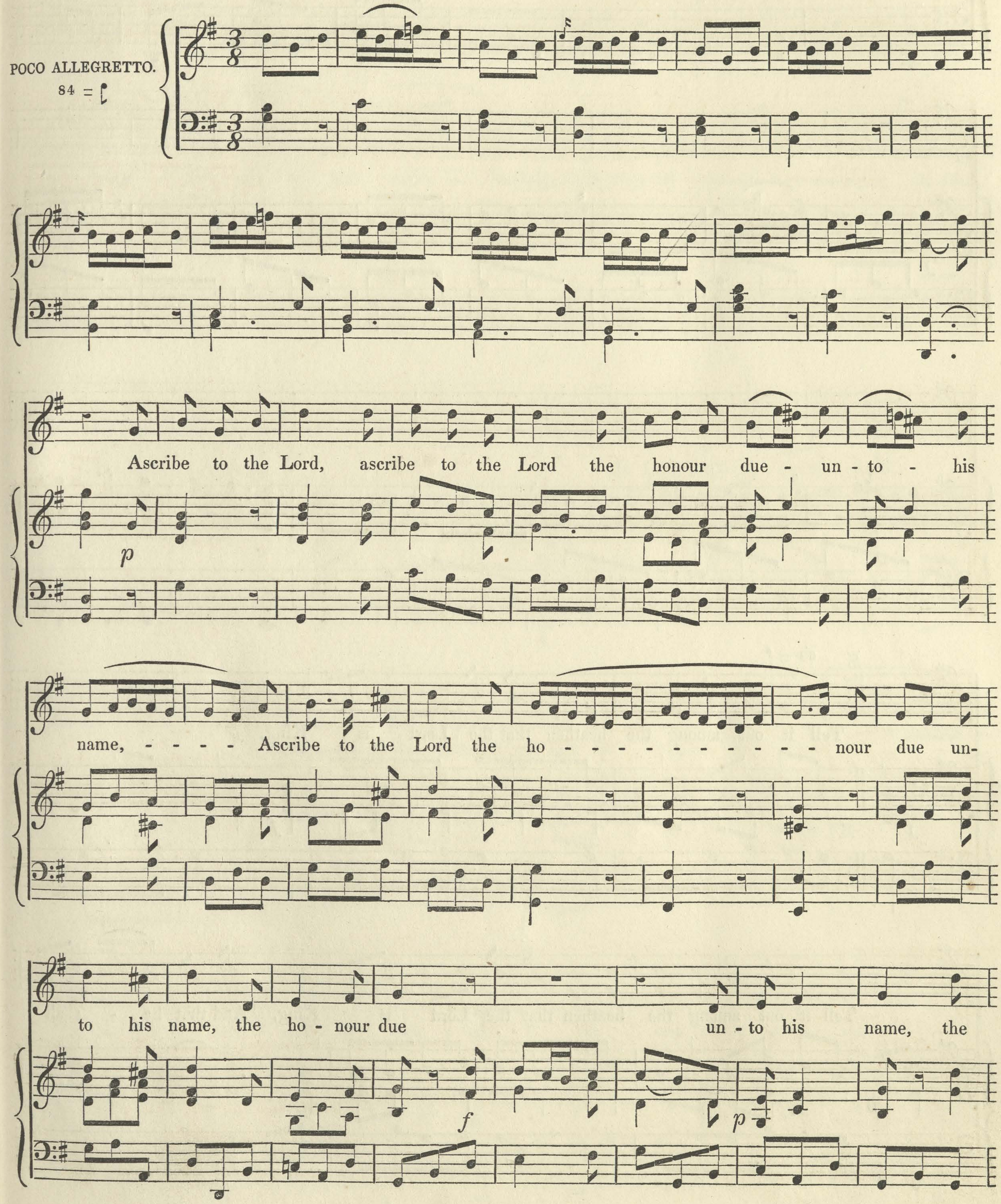

straight, the crook - ed straight, and the rough places plain, - - - - - - - - - - - - - - - - -
- - and the rough places plain.
Ev'-ry val-ley,
f
tr
f
ev'-ry val - ley shall be ex - alt -
p
- - - - - - - - - - - - - - - - ed, ev'-ry val-ley, ev'-ry val-ley -
f
p
f
p
- - shall be ex - alt - - - - - - - - - - - ed, and ev'ry mountain and hill made low: the

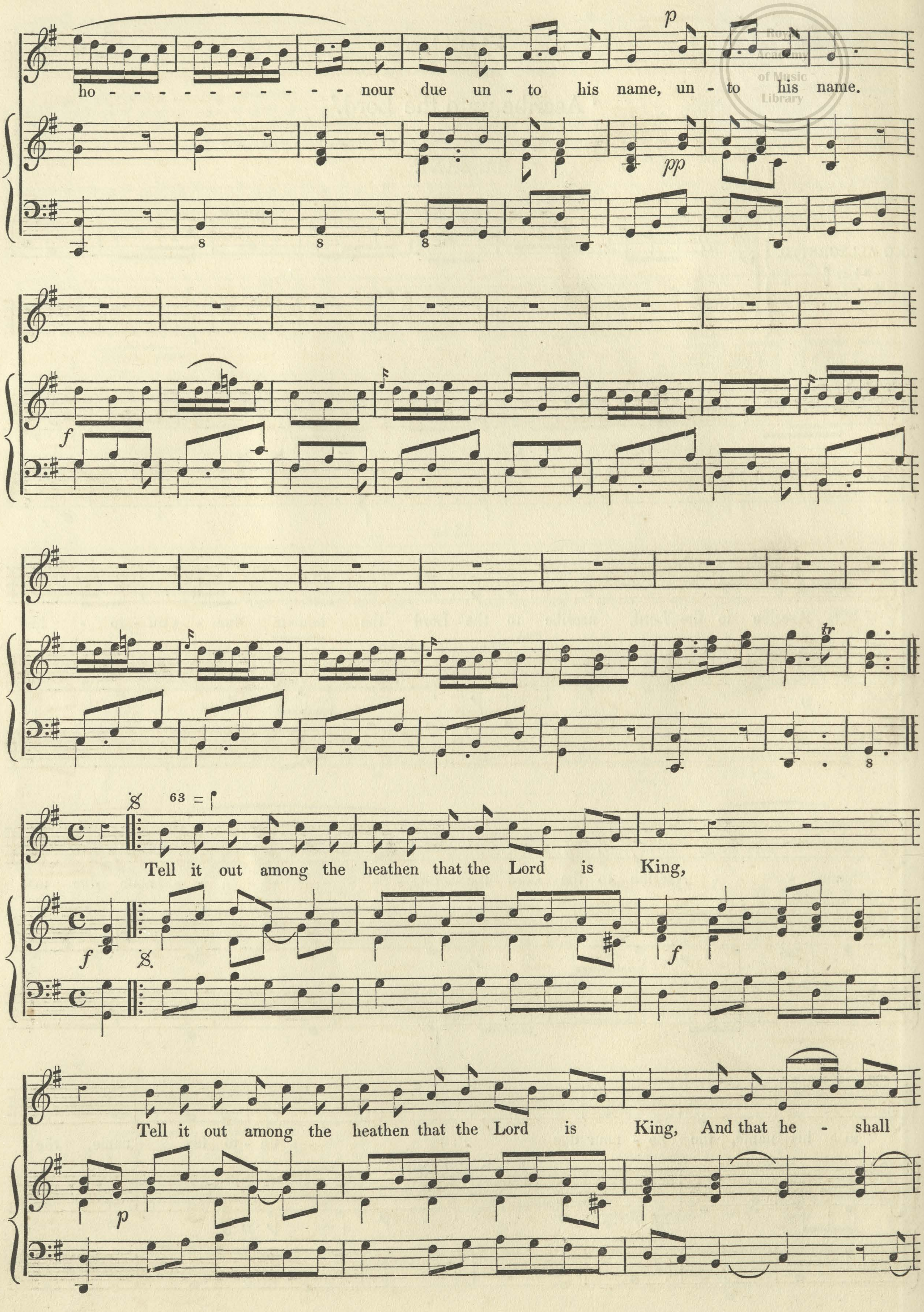

crooked straight, the crooked straight, the crooked straight, and the rough places plain, - -
- - - - - - - - and the rough places plain, and the rough places plain : - - - -
ad lib.
tr
the crooked straight, and the rough pla - - ces plain.
tr
d lib.
8
8
a tempo.
tr
tr

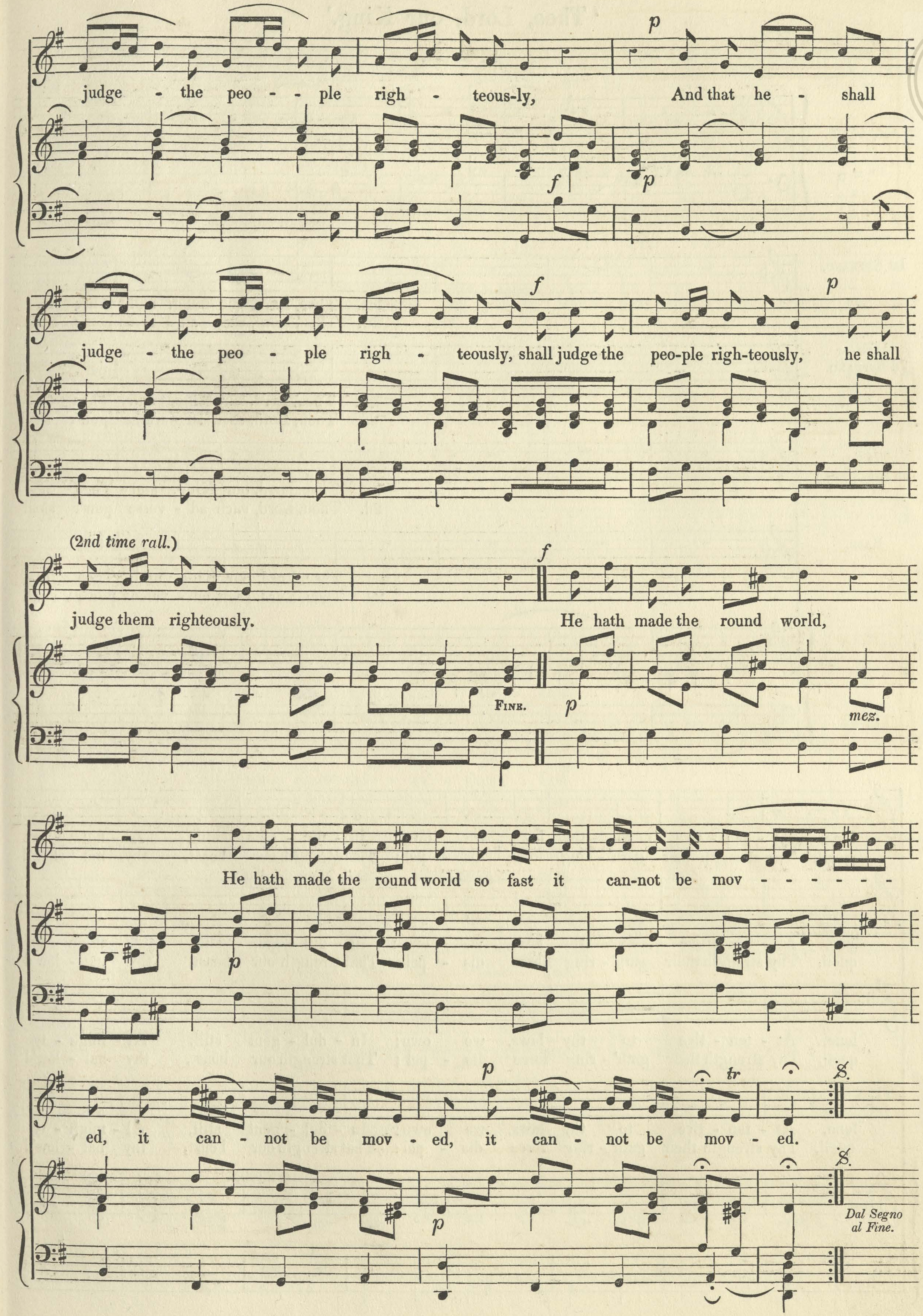
SOLO,

‘Ascribe unto the Lord.’

BASSANI.


POCO ALLEGRETTO.
84 = ♪
Ascribe to the Lord, ascribe to the Lord the honour due - un - to - his
name, - - - - Ascribe to the Lord the ho - - - - - - - - - - - nour due un-
to his name, the ho - nour due un - to his name, the
p
f
p

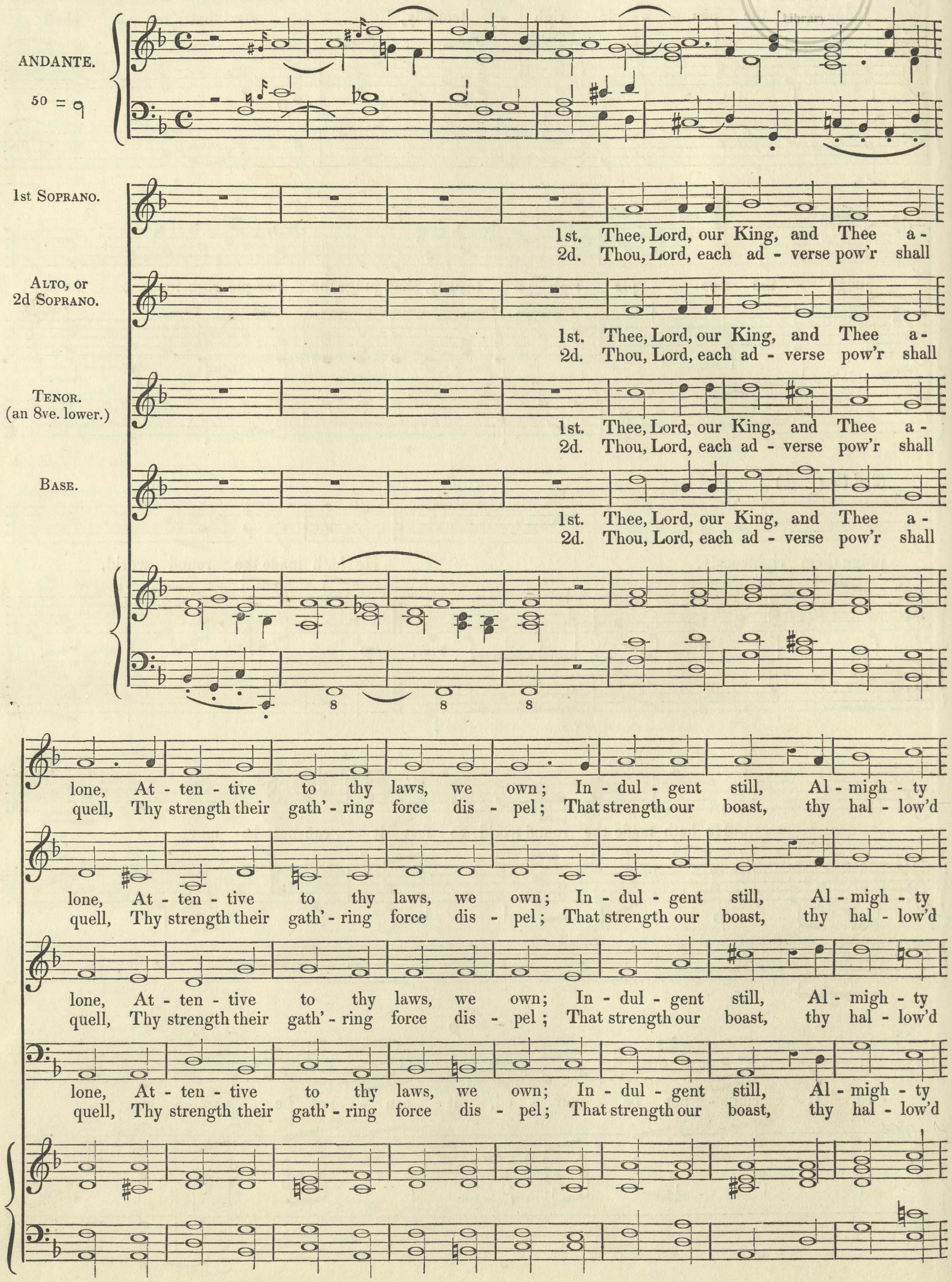

ho - - - - - - - - - - - - nour due un - to his name, un - to his name.
p
pp
f
63 = ♩
Tell it out among the heathen that the Lord is King,
Tell it out among the heathen that the Lord is King, And that he - shall
p
tr

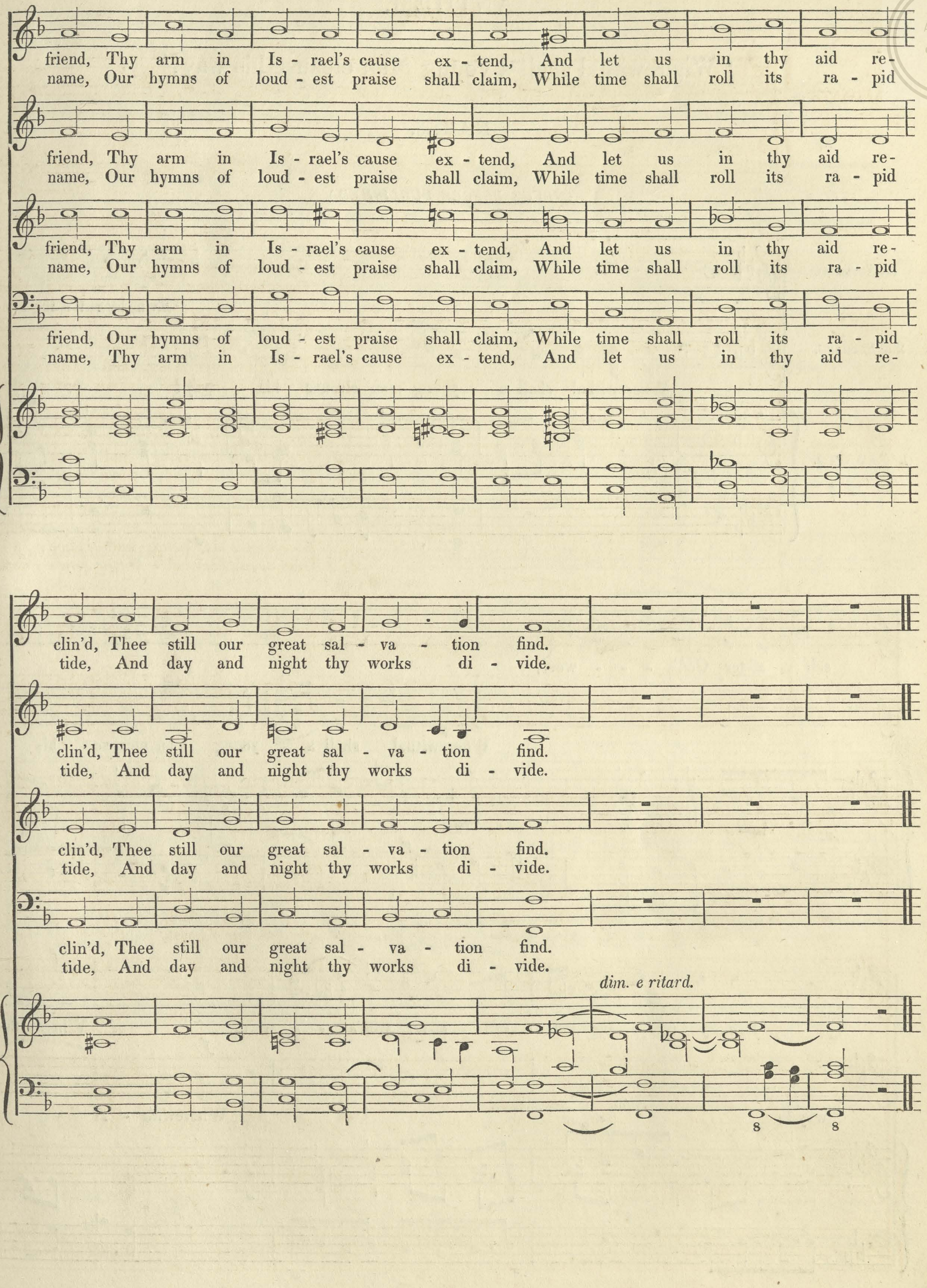

judge - the peo - - ple righ - teous-ly,
p
And that he - shall
f
p
judge - the peo - ple righ - teously, shall judge the peo-ple righ-teously,
f
p
he shall
(2nd time rall.)
judge them righteously.
Fine.
f
p
He hath made the round world,
mez.
He hath made the round world so fast it can-not be mov - - - - - -
p
ed, it can - not be mov - ed, it can - not be mov - ed.
p
tr
𝄋
Dal Segno al Fine.

HYMN,

'Thee, Lord, our King.'

SPOHR.


ANDANTE.
50 = ♩
1st Soprano.
Alto, or 2d Soprano.
Tenor. (an 8ve. lower.)
Base.
1st. Thee, Lord, our King, and Thee a -
2d. Thou, Lord, each ad - verse pow'r shall
lone, At - ten - tive to thy laws, we own; In - dul - gent still, Al - migh - ty
quell, Thy strength their gath' - ring force dis - pel; That strength our boast, thy hal - low'd
8


friend, Thy arm in Is - rael's cause ex - tend, And let us in thy aid re-
name, Our hymns of loud - est praise shall claim, While time shall roll its ra - pid
friend, Thy arm in Is - rael's cause ex - tend, And let us in thy aid re-
name, Our hymns of loud - est praise shall claim, While time shall roll its ra - pid
friend, Thy arm in Is - rael's cause ex - tend, And let us in thy aid re-
name, Our hymns of loud - est praise shall claim, While time shall roll its ra - pid
friend, Our hymns of loud - est praise shall claim, While time shall roll its ra - pid
name, Thy arm in Is - rael's cause ex - tend, And let us in thy aid re-
clin'd, Thee still our great sal - va - tion find.
tide, And day and night thy works di - vide.
clin'd, Thee still our great sal - va - tion find.
tide, And day and night thy works di - vide.
clin'd, Thee still our great sal - va - tion find.
tide, And day and night thy works di - vide.
clin'd, Thee still our great sal - va - tion find.
tide, And day and night thy works di - vide.
dim. e ritard.
8
8

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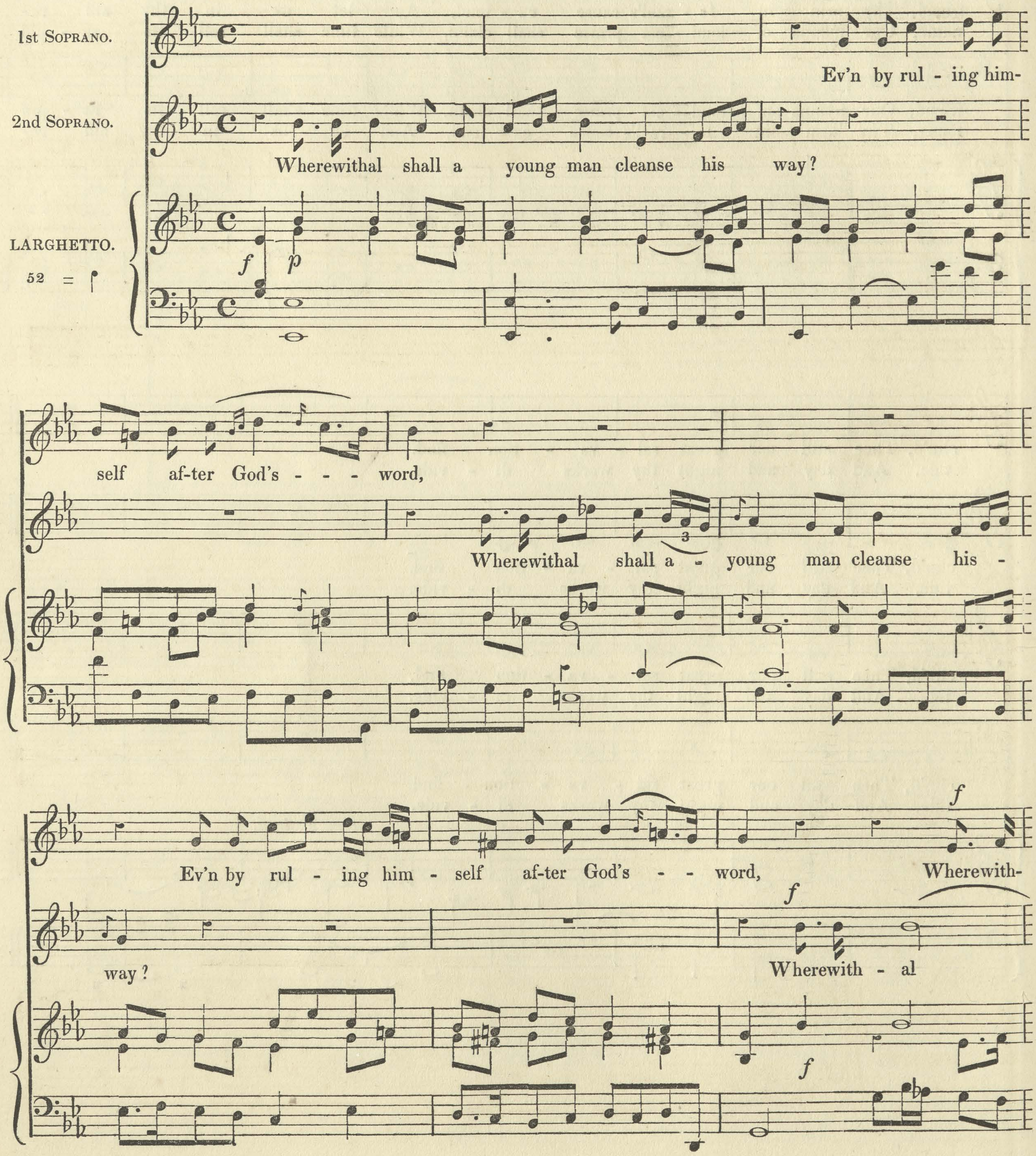
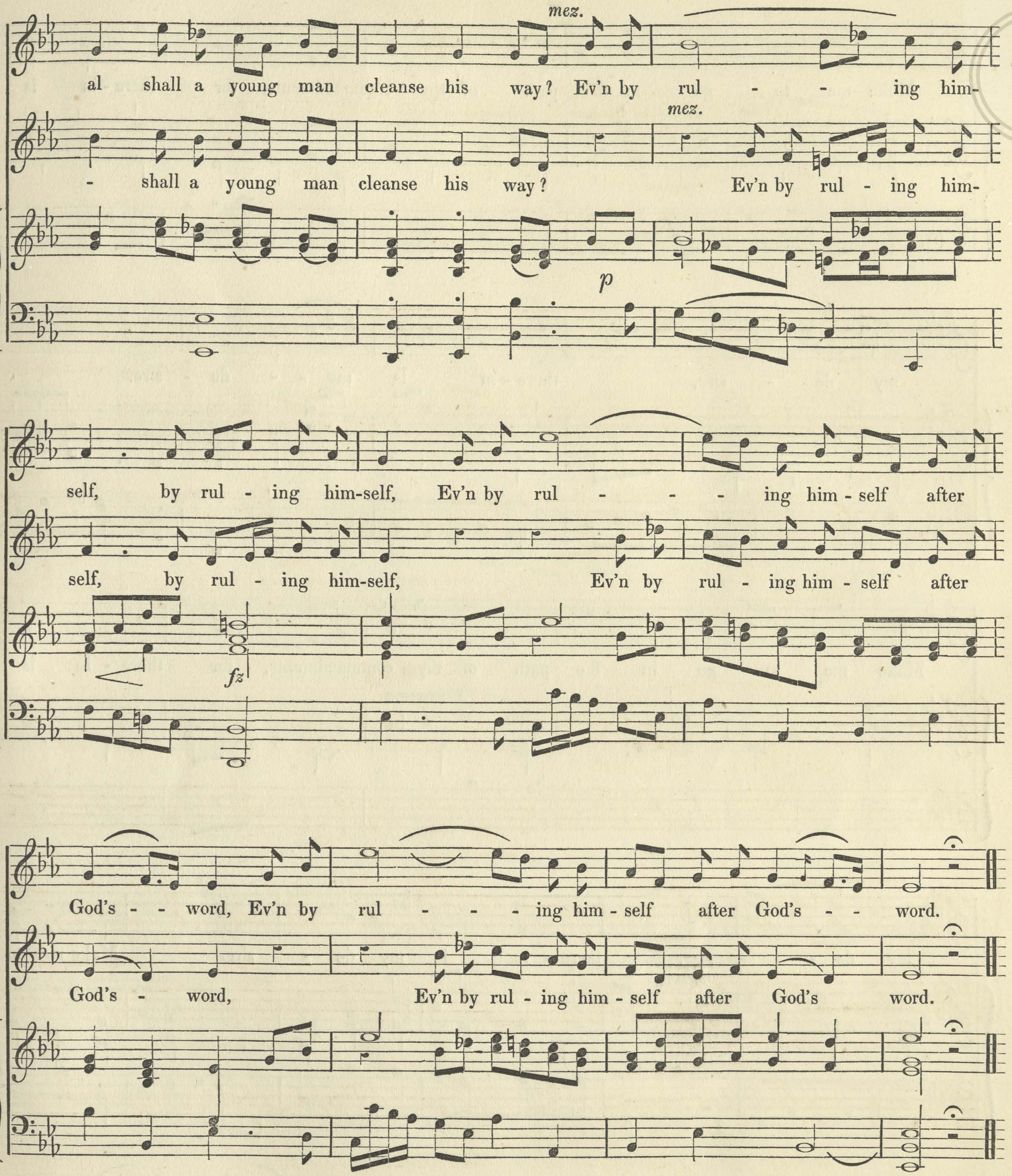
ANTHEM,

‘ Wherewithal shall a young Man cleanse his way?’

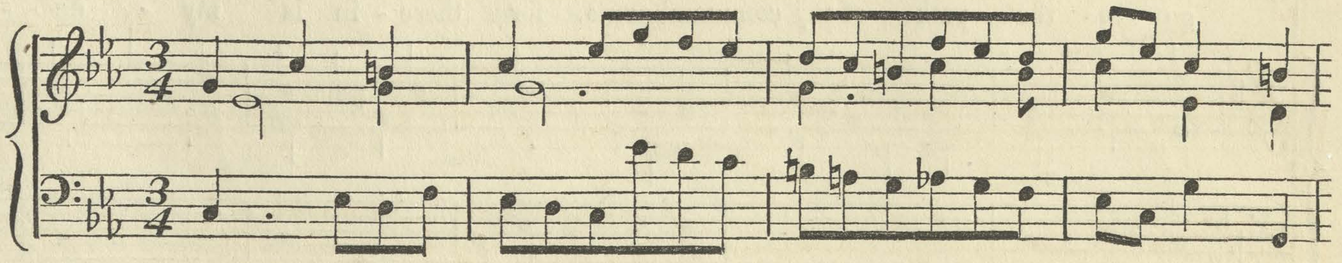
NARES.

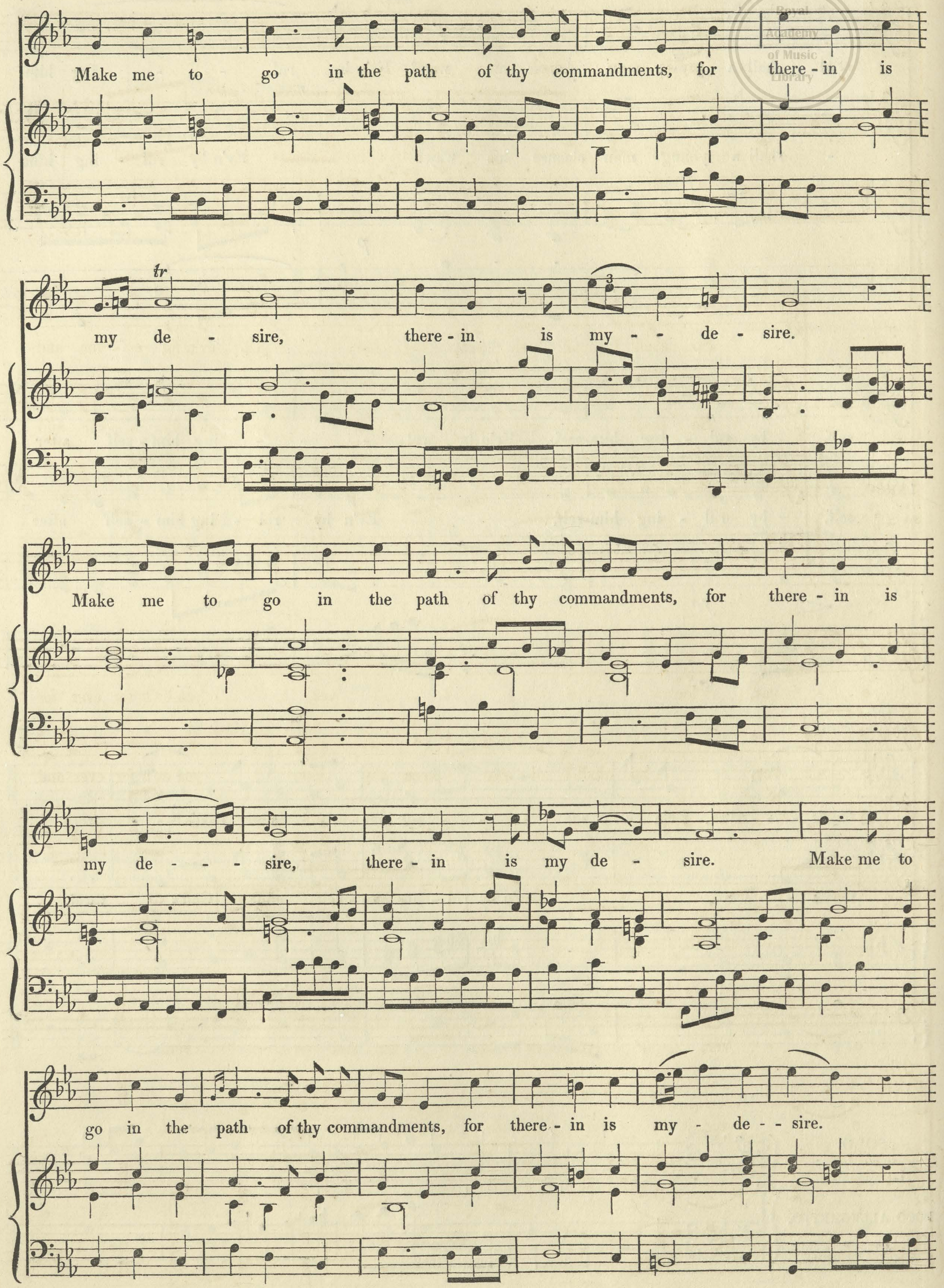
(NEVER BEFORE PUBLISHED.)

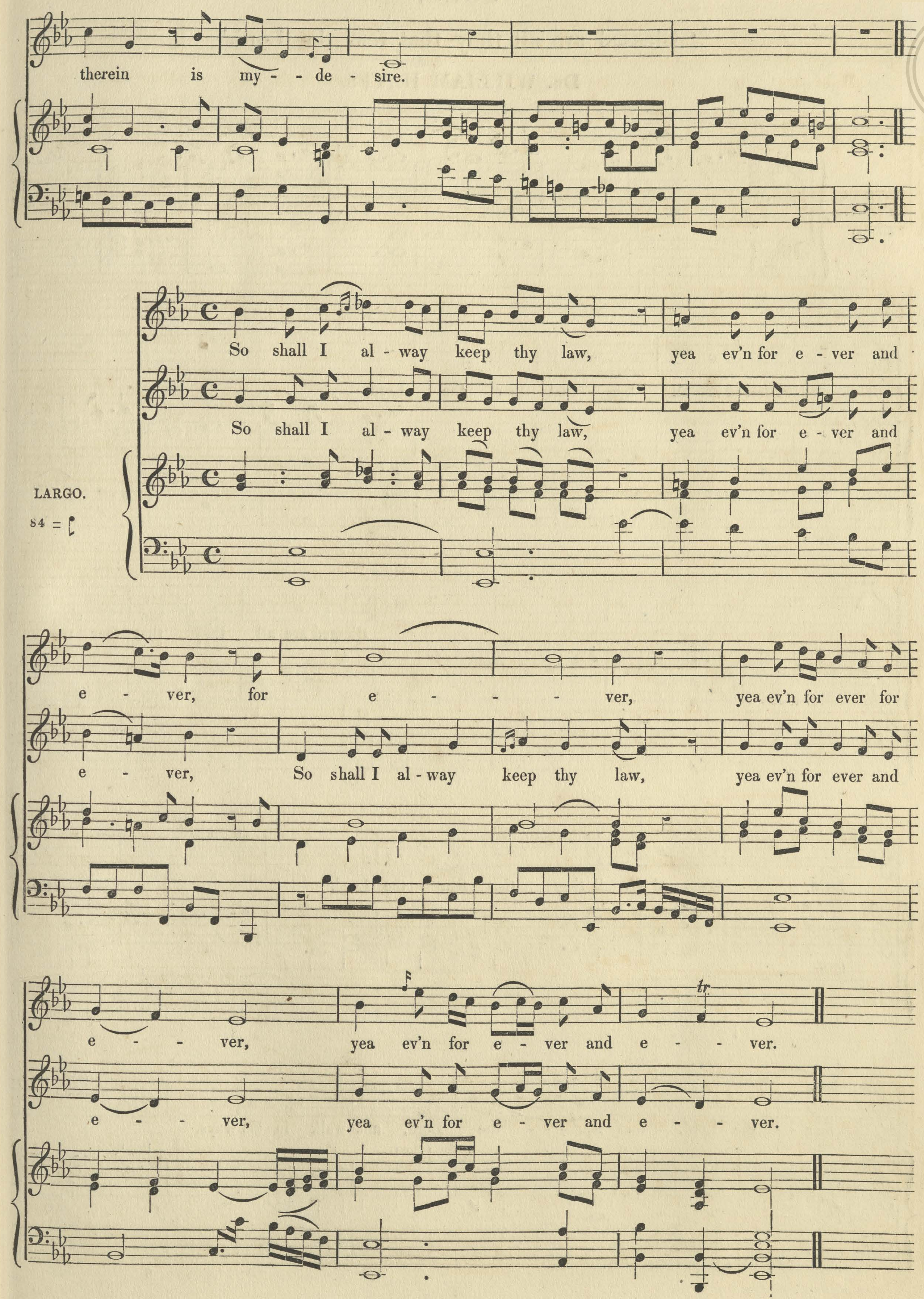

1st Soprano.
2nd Soprano.
LARGHETTO.
52 =
f
p
Ev'n by rul - ing him-
Wherewithal shall a young man cleanse his way?
self af-ter God's - - - word,
Wherewithal shall a - young man cleanse his -
3
Ev'n by rul - ing him - self af-ter God's - - word,
f
Wherewith-
way?
f
Wherewith - al
f


mez.
al shall a young man cleanse his way? Ev'n by rul - - ing him-
mez.
- shall a young man cleanse his way? Ev'n by rul - ing him-
p
self, by rul - ing him-self, Ev'n by rul - - - ing him - self after
self, by rul - ing him-self, Ev'n by rul - ing him - self after
fz
God's - - word, Ev'n by rul - - - ing him - self after God's - - word.
God's - word, Ev'n by rul - ing him - self after God's word.

SOLO,
1st Soprano.
POCO ALLEGRETTO.
66 = ♩



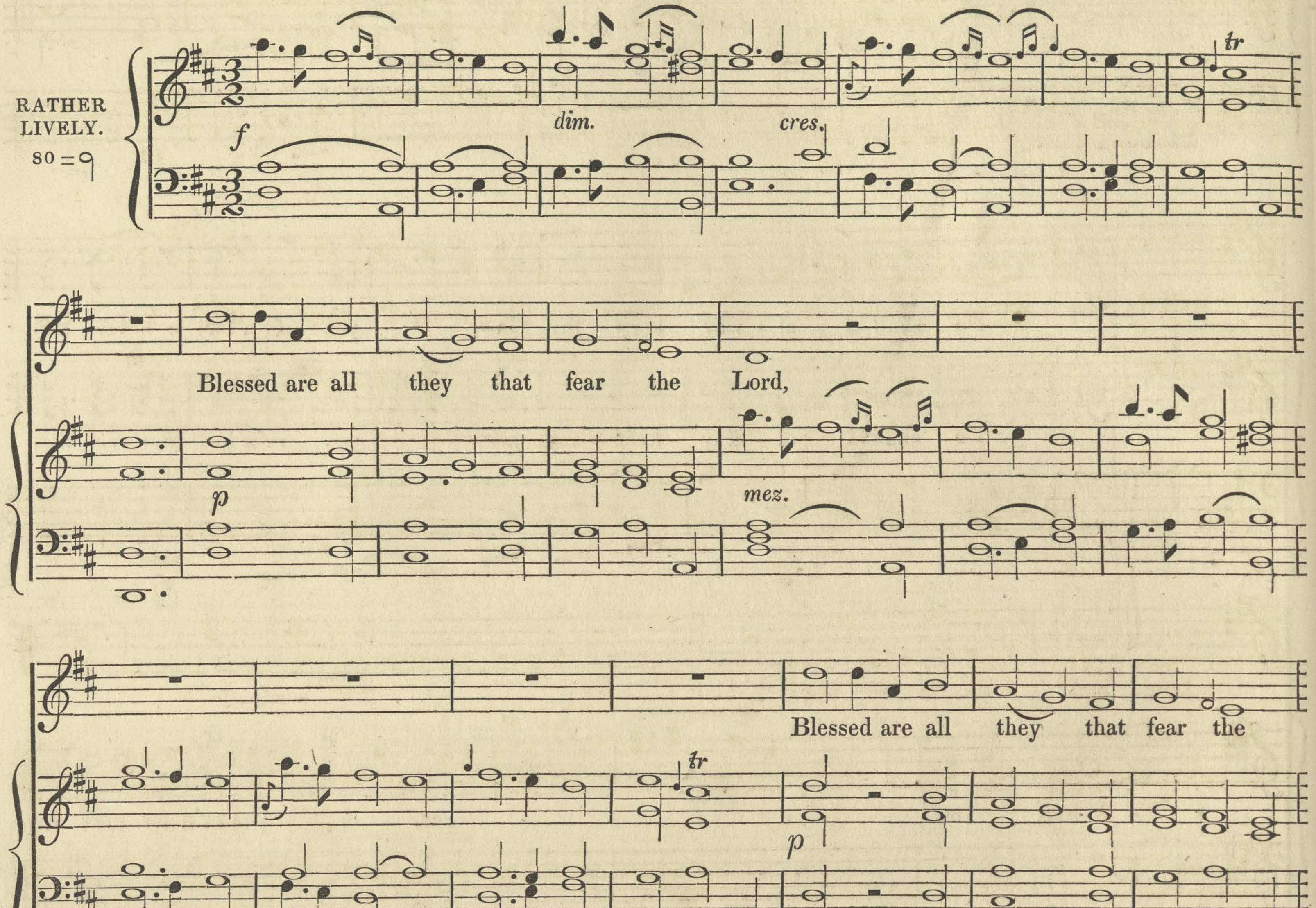

Make me to go in the path of thy commandments, for there - in is
tr
my de - sire, there - in is my - - de - sire.
3
Make me to go in the path of thy commandments, for there - in is
my de - - - sire, there - in is my de - sire. Make me to
go in the path of thy commandments, for there - in is my - de - - sire.

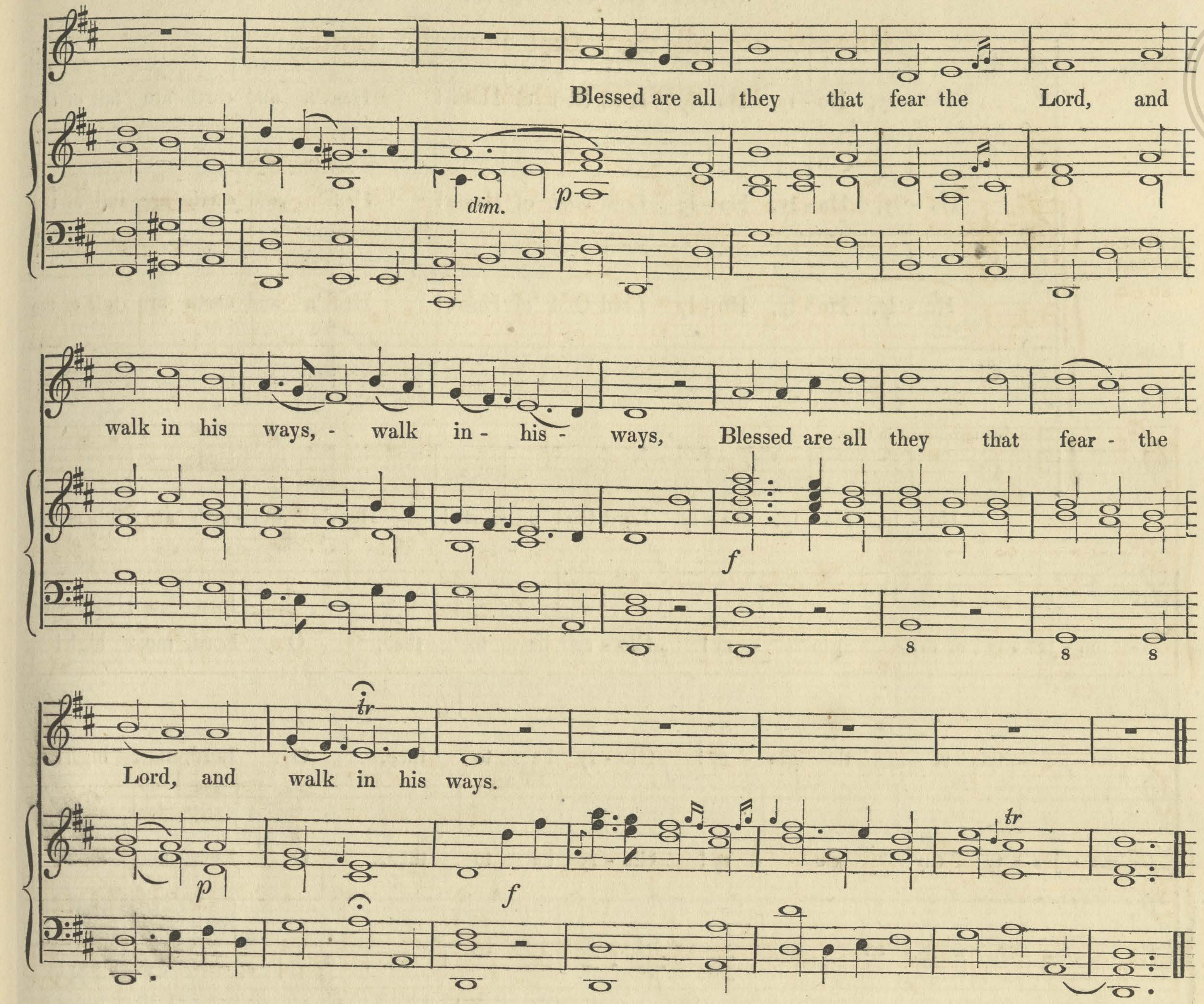

therein is my - - de - sire.
So shall I al - way keep thy law, yea ev'n for e - ver and
So shall I al - way keep thy law, yea ev'n for e - ver and
LARGO.
84 =
e - ver, for e - - - ver, yea ev'n for ever for
e - ver, So shall I al - way keep thy law, yea ev'n for ever and
e - - ver, yea ev'n for e - ver and e - - ver.
e - - ver, yea ev'n for e - ver and e - - ver.
tr

SOLO,

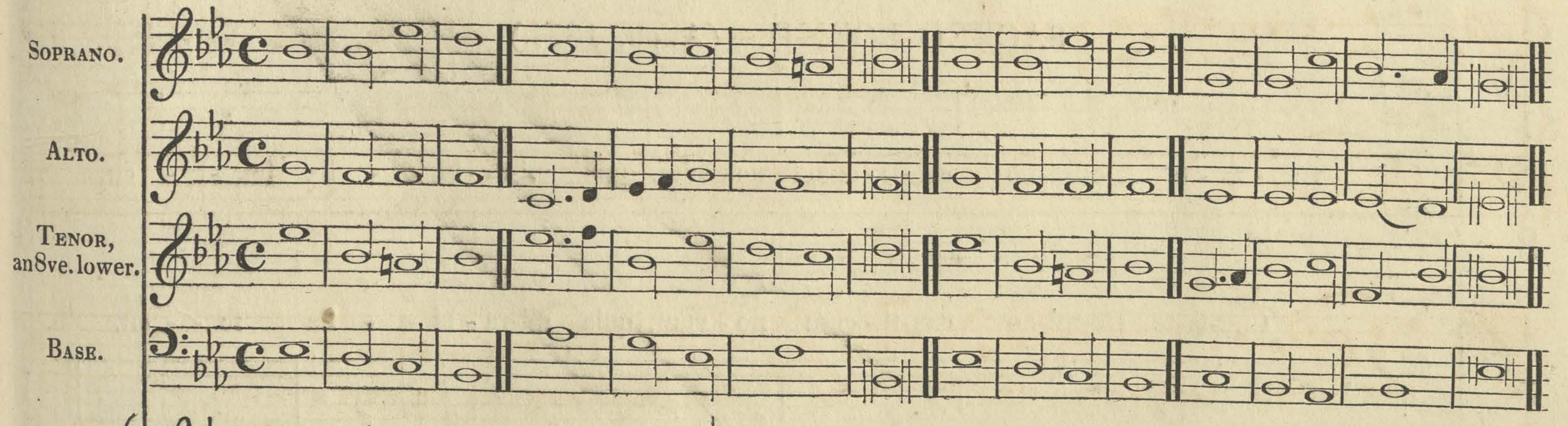
‘ Blessed are all they that fear the Lord.’

Dr. WILLIAM HAYES.


RATHER LIVELY.
80 =
f
dim.
cres.
tr
Blessed are all they that fear the Lord,
p
mez.
Blessed are all they that fear the
tr
p
Lord, Bless-ed are all they that fear the Lord, that
mez.
f
fear - - the Lord, that fear - - - the Lord, and walk in his ways.
p
f
8

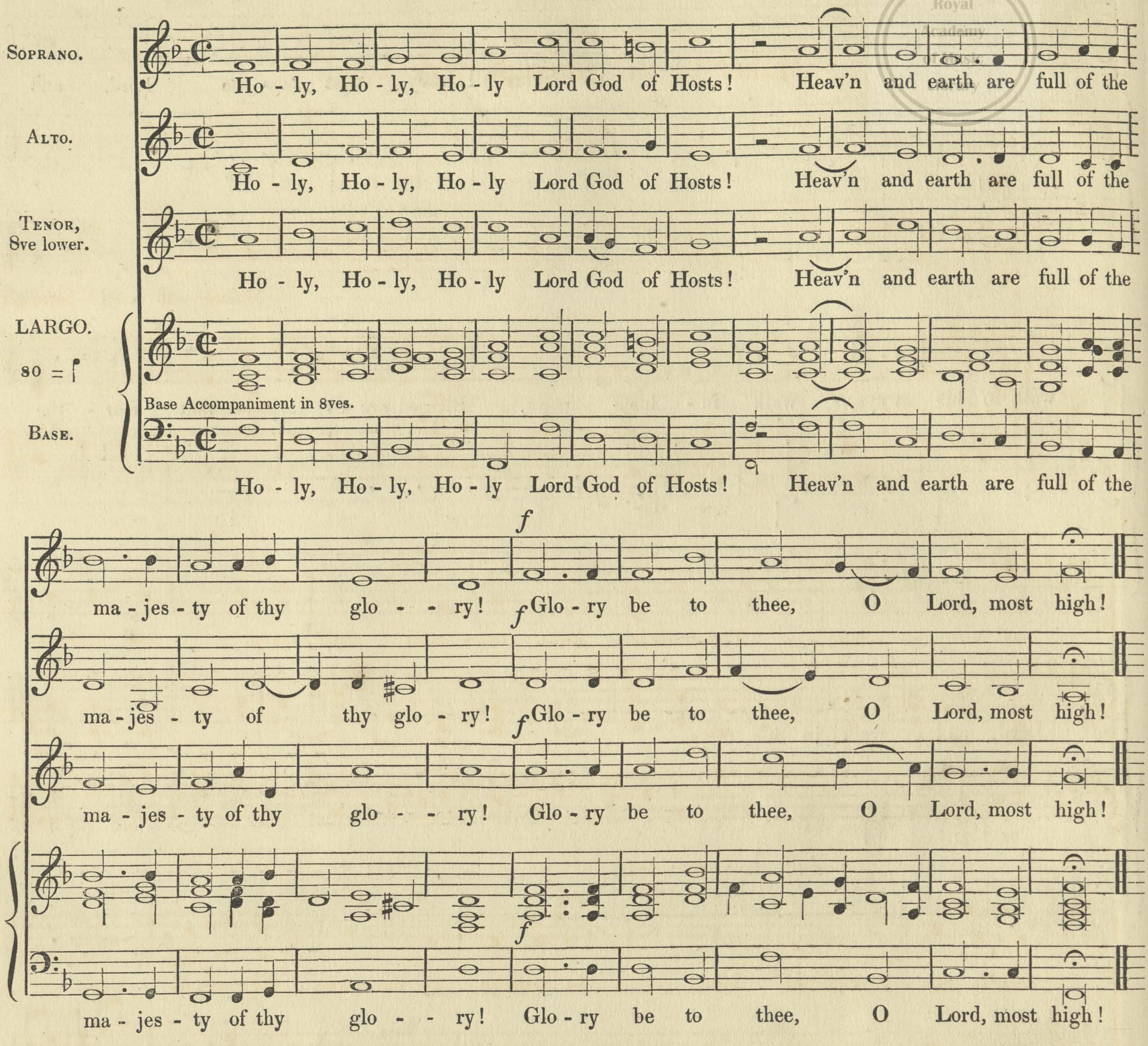

Blessed are all they that fear the Lord, and
dim.
p
walk in his ways, - walk in - his - ways, Blessed are all they that fear - the
f
8
8
8
Lord, and walk in his ways.
tr
p
f
tr

DOUBLE CHANT.—Dupuis.

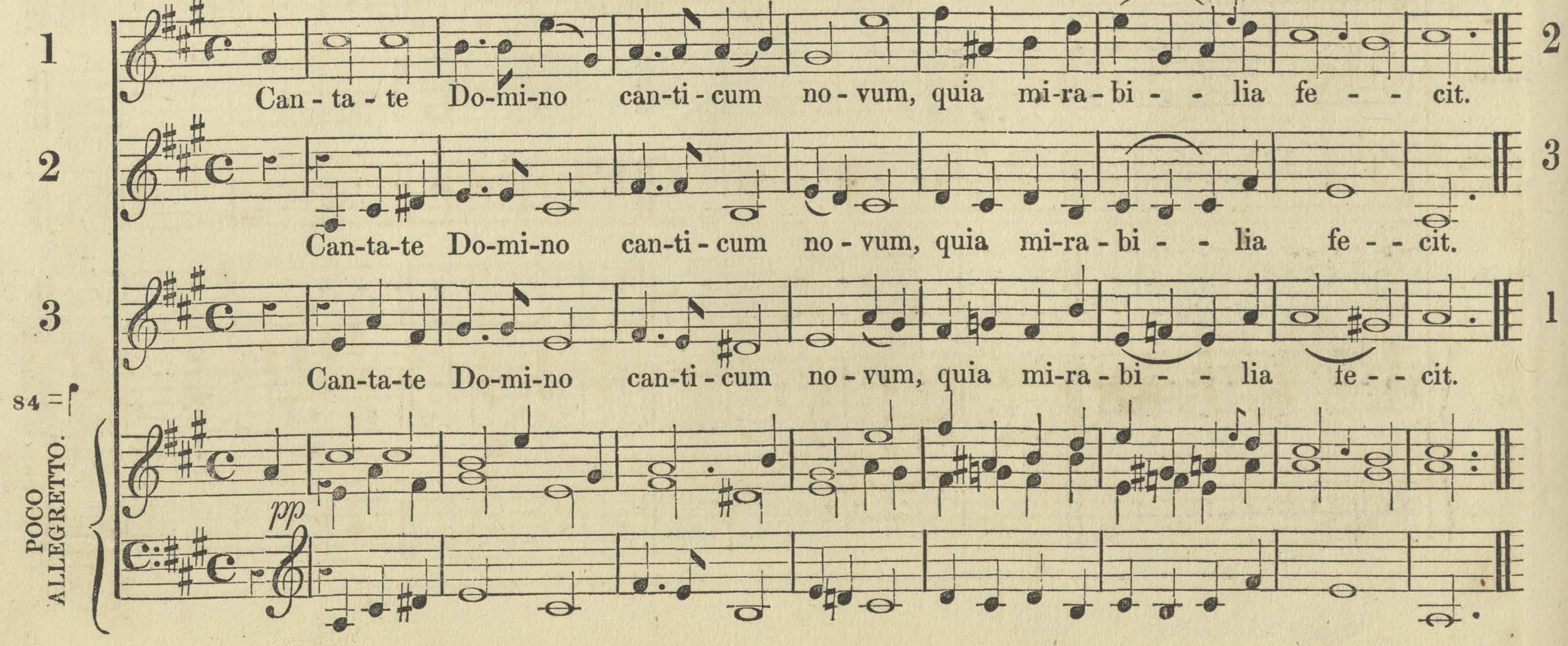

Soprano.
Alto.
Tenor, an 8ve. lower.
Base.
8

SANCTUS.

ORLANDO GIBBONS.


Soprano.
Alto.
Tenor, 8ve lower.
LARGO.
80 =
Base Accompaniment in 8ves.
Base.
Ho - ly, Ho - ly, Ho - ly Lord God of Hosts! Heav'n and earth are full of the
ma - jes - ty of thy glo - - ry! Glo - ry be to thee, O Lord, most high!
f
f
f

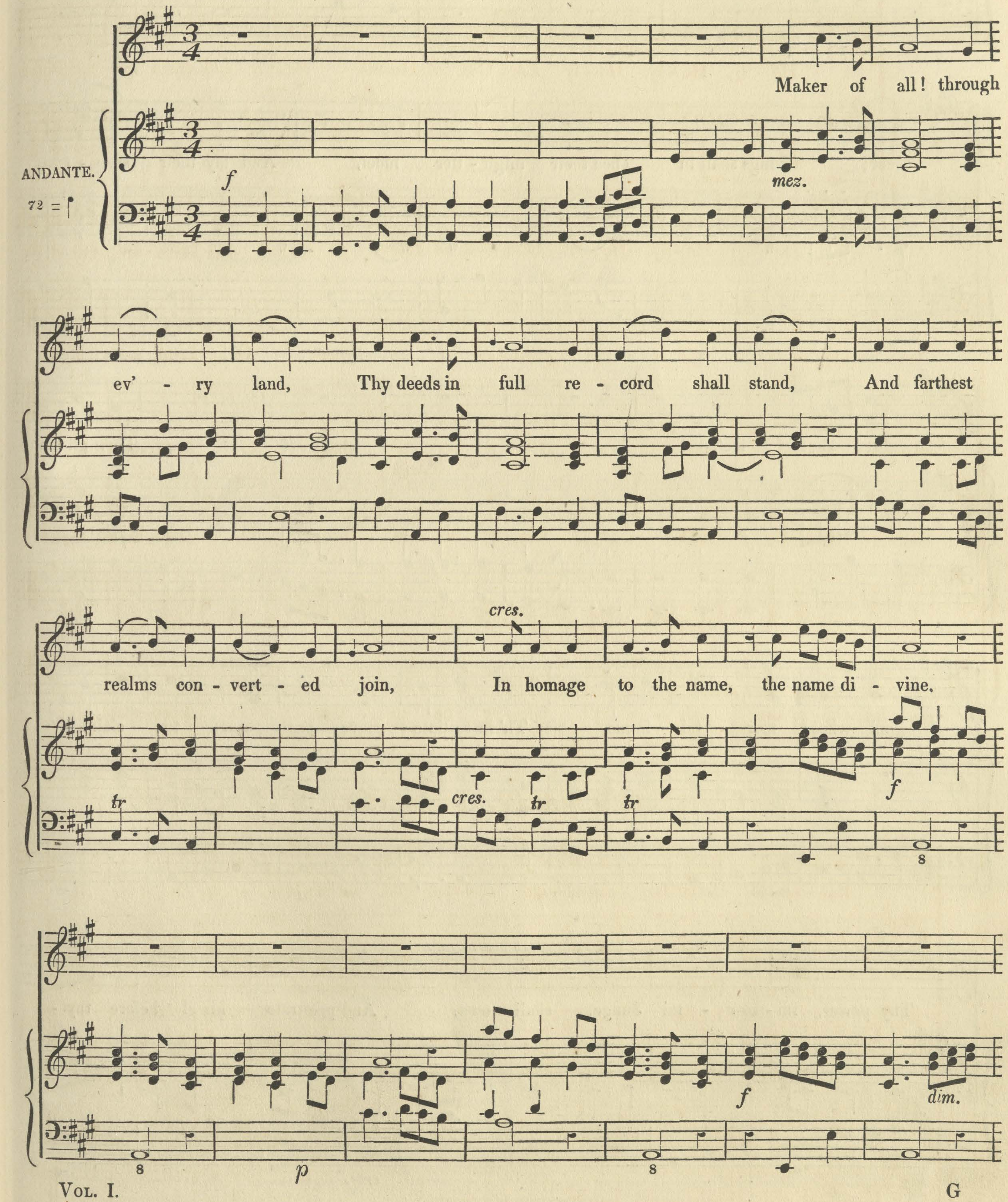
SACRED ROUND. (Anon. 1834.)

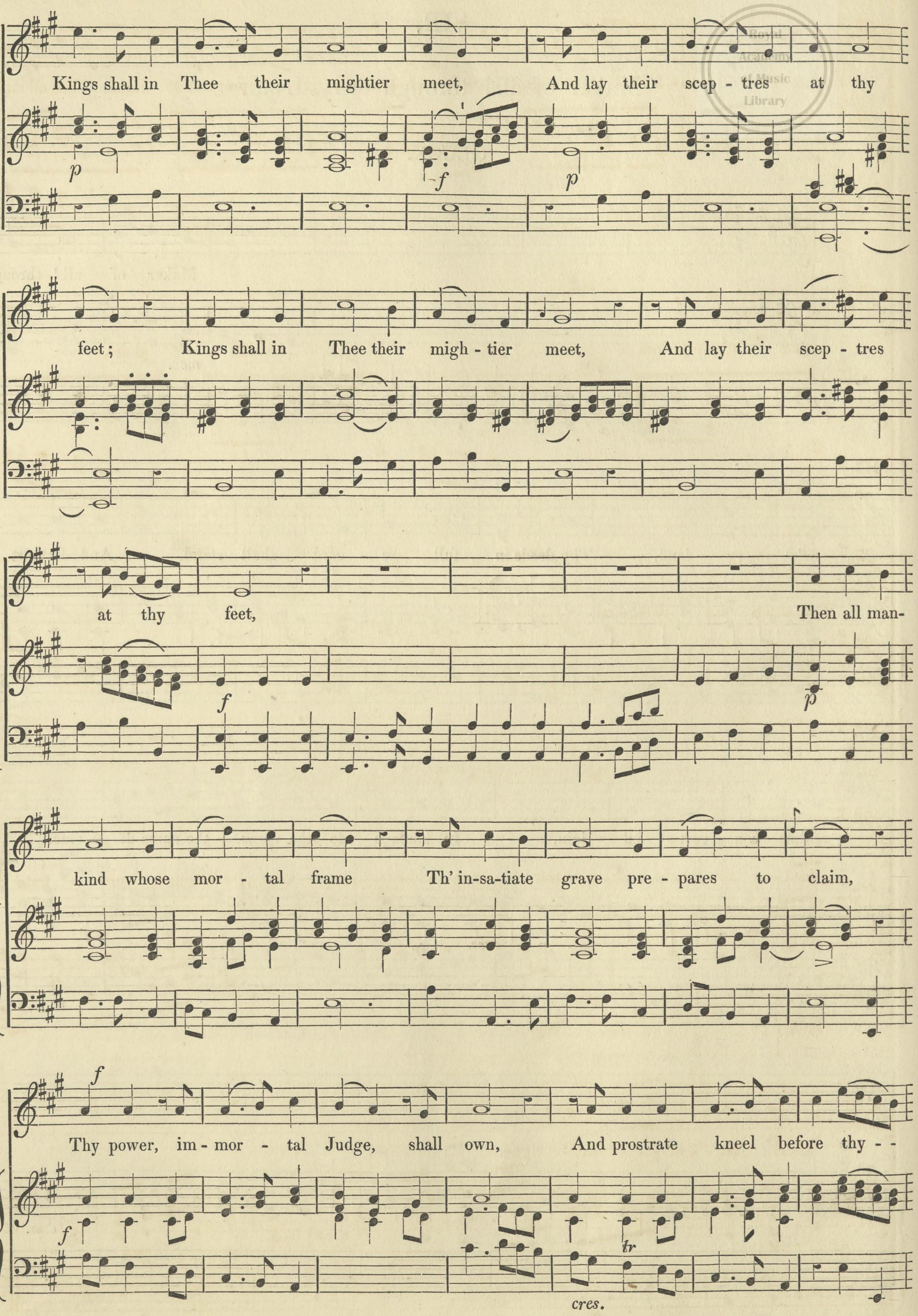

1
2
3
2
3
1
84 =
POCO ALLEGRETTO.
pp
Can - ta - te Do-mi-no can-ti-cum no-vum, quia mi-ra-bi - - lia fe - - cit.

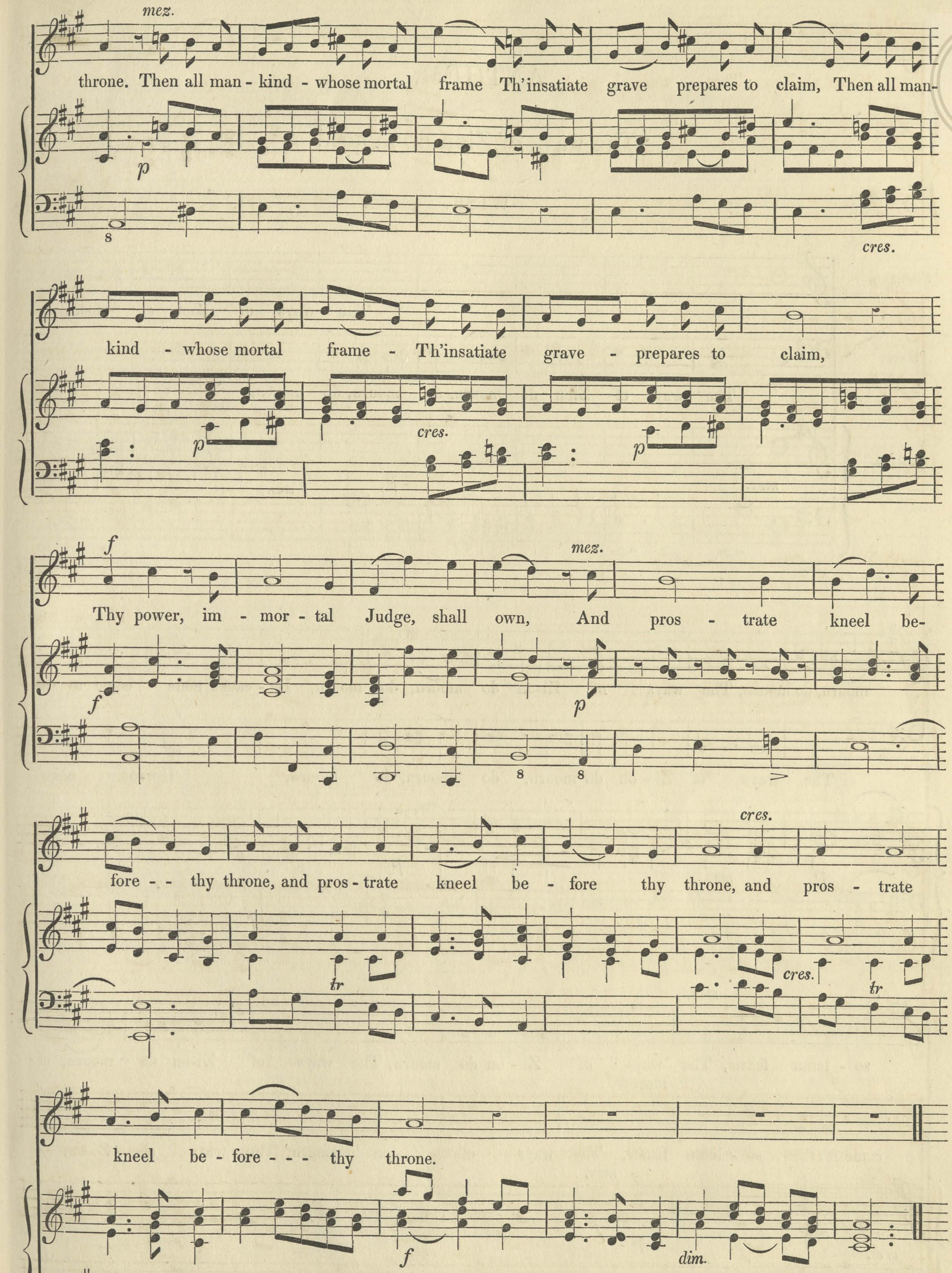
AIR,

‘Maker of all! through ev’ry Land.’

GLÜCK.


ANDANTE.
72 = ♩
f
mez.
Maker of all! through
ev' - ry land, Thy deeds in full re - cord shall stand, And farthest
realms con - vert - ed join, In homage to the name, the name di - vine.
cres.
tr
tr
tr
cres.
f
p
f
dim.
8
8
8

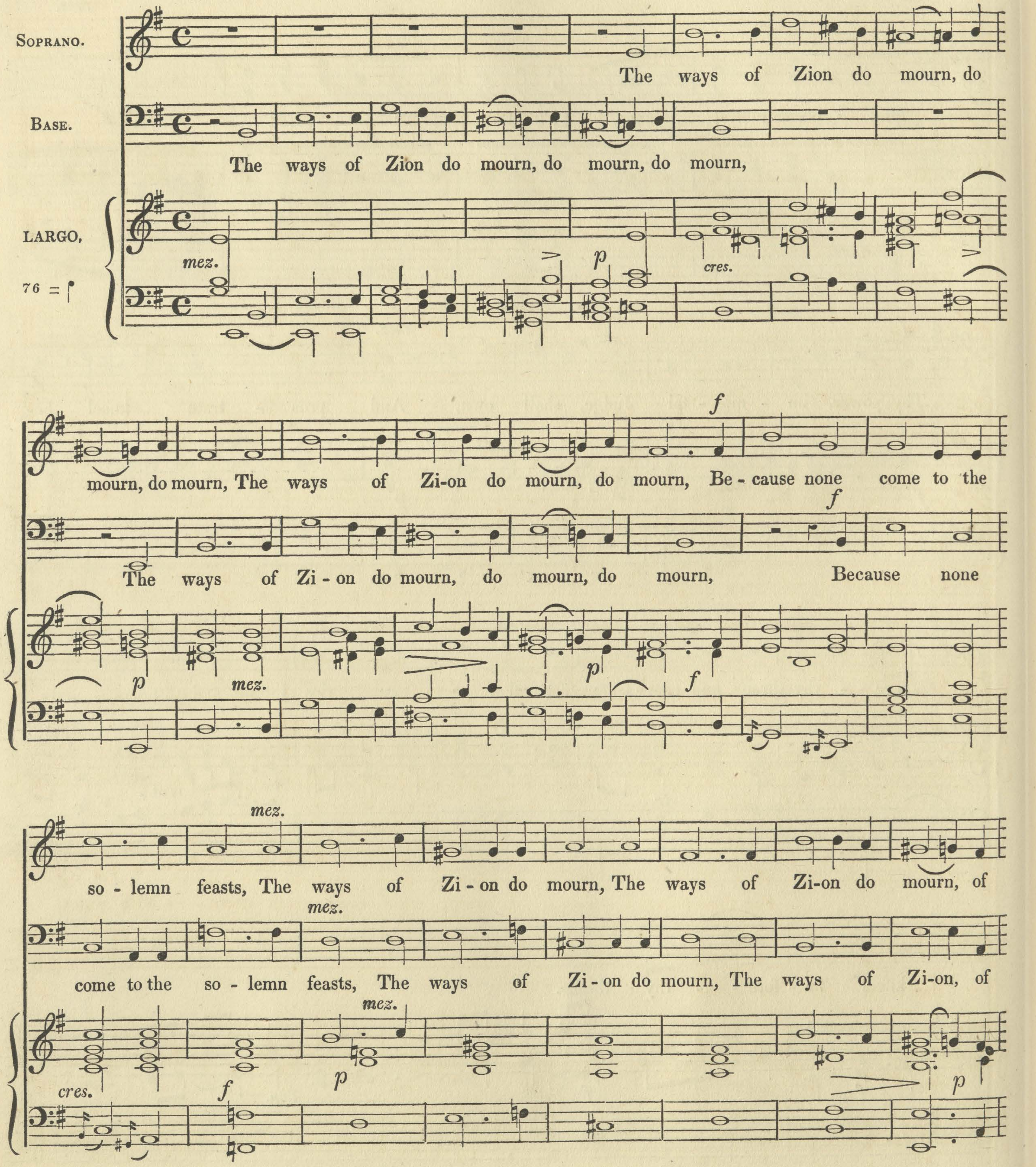

Kings shall in Thee their mightier meet, And lay their scep - tres at thy
p
f
p
feet; Kings shall in Thee their migh - tier meet, And lay their scep - tres
at thy feet, Then all man-
f
p
kind whose mor - tal frame Th' in-sa-tiate grave pre - pares to claim,
f
Thy power, im - mor - tal Judge, shall own, And prostrate kneel before thy - -
f
tr
cres.

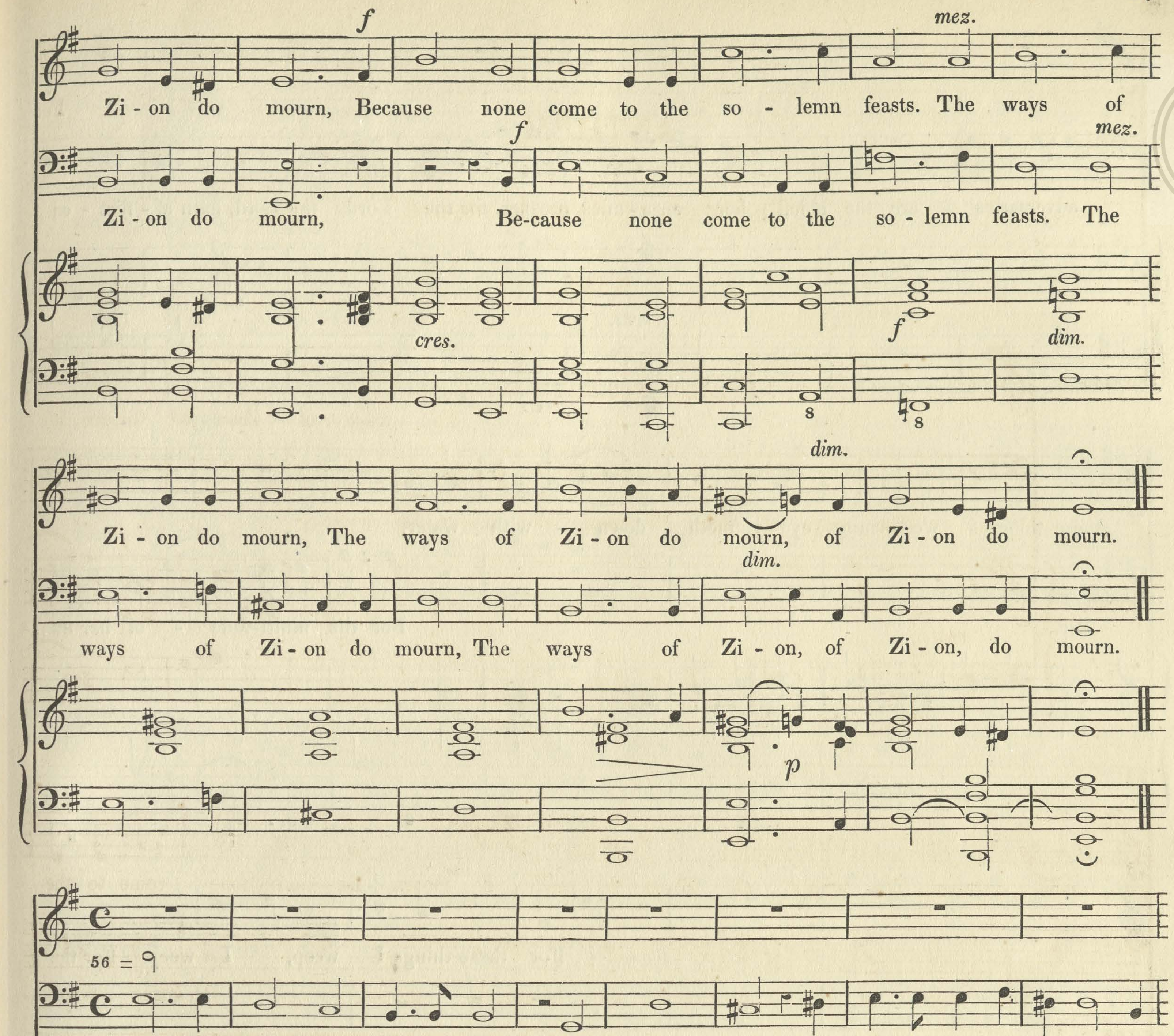

mez.
throne. Then all man - kind - whose mortal frame Th'insatiate grave prepares to claim, Then all man-
p
cres.
kind - whose mortal frame - Th'insatiate grave - prepares to claim,
p
cres.
p
f
mez.
Thy power, im - mor - tal Judge, shall own, And pros - trate kneel be-
f
p
fore - - thy throne, and pros - trate kneel be - fore thy throne, and pros - trate
cres.
tr
cres.
tr
kneel be - fore - - - thy throne.
f
dim.

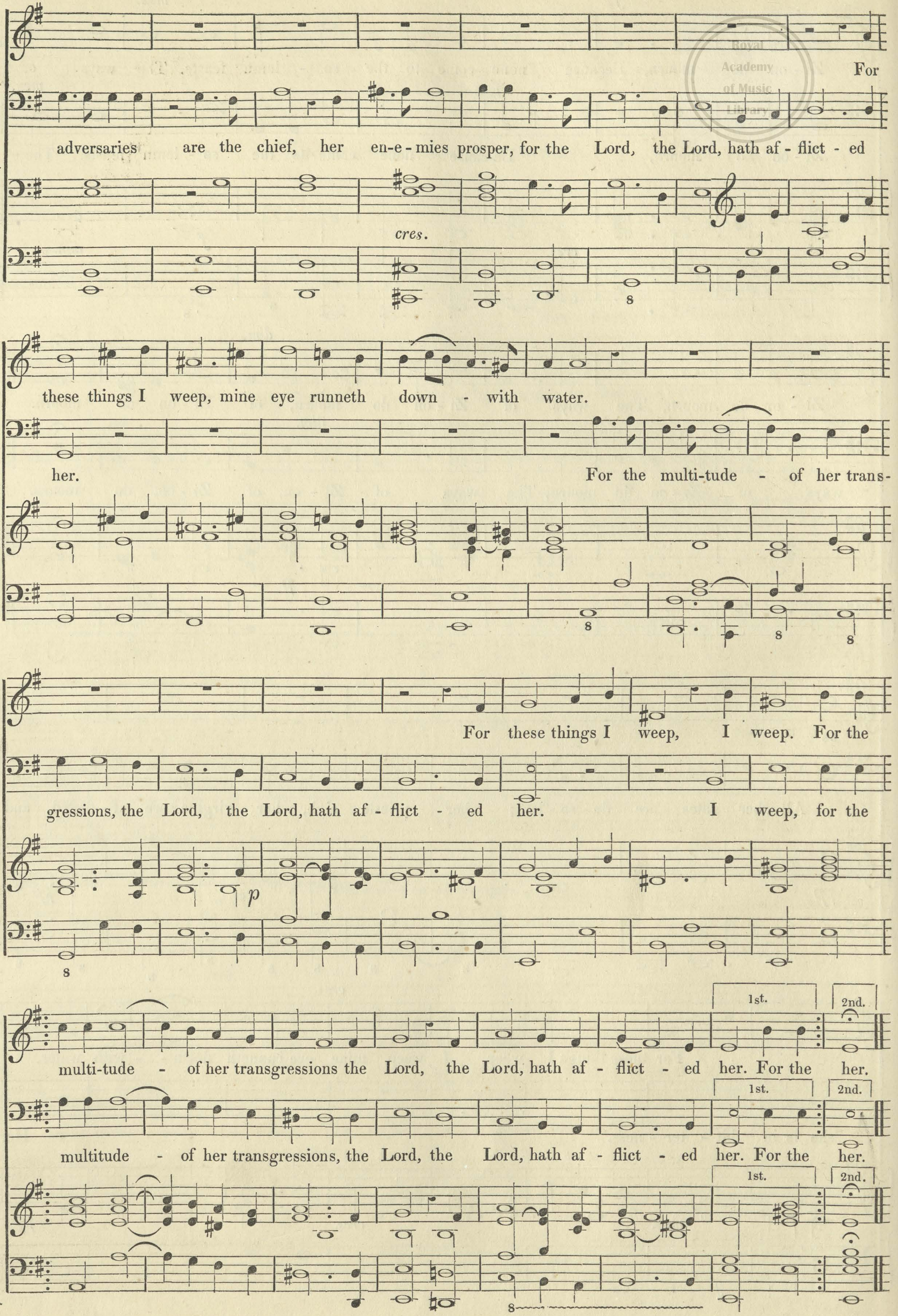
ANTHEM,

'The ways of Zion do mourn.'

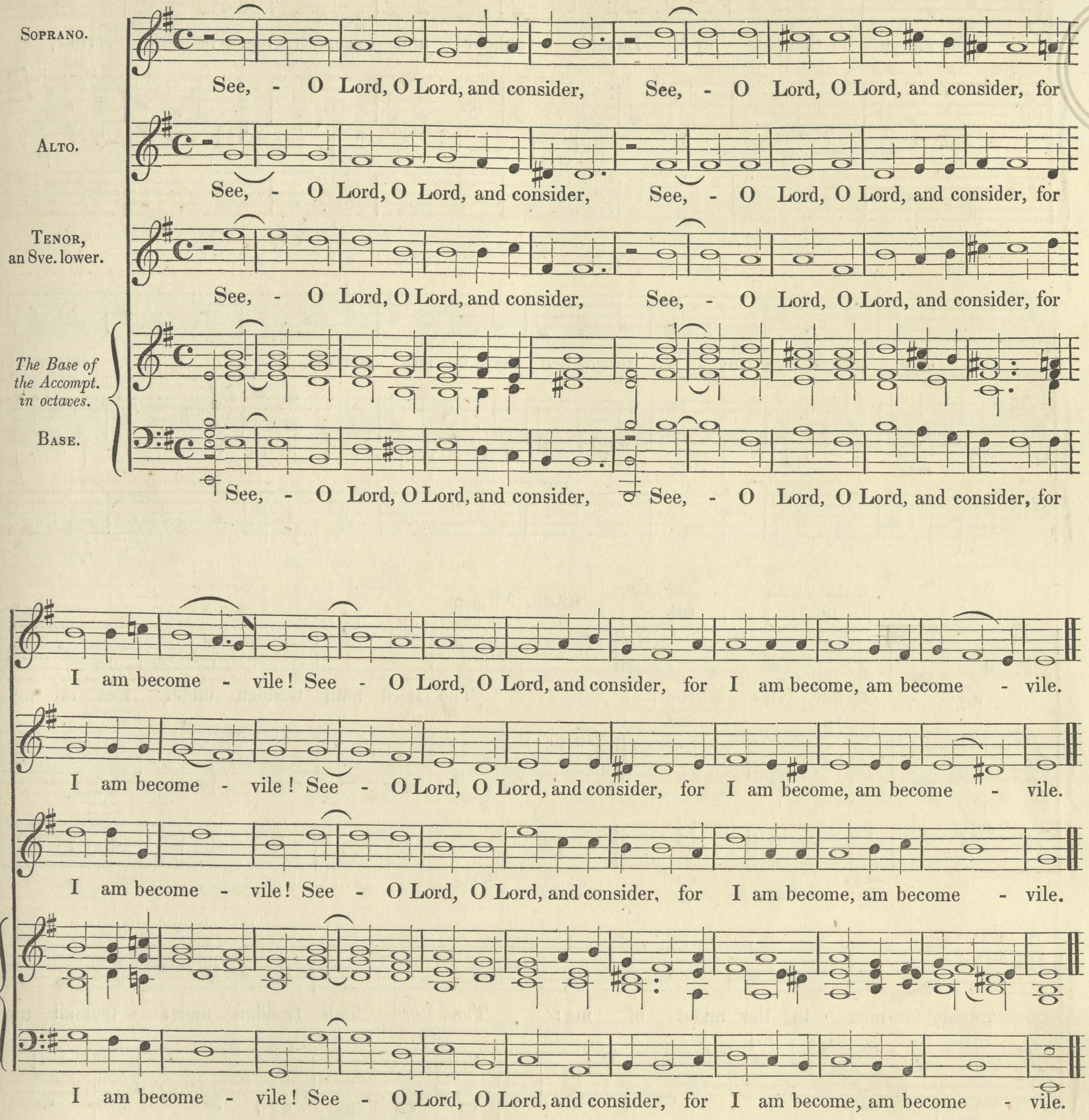
WISE.


Soprano.
Base.
LARGO,
76 = ♩
mez.
p
cres.
The ways of Zion do mourn, do
The ways of Zion do mourn, do mourn, do mourn,
f
mourn, do mourn, The ways of Zi-on do mourn, do mourn, Be - cause none come to the
The ways of Zi - on do mourn, do mourn, do mourn, Because none
p
mez.
f
mez.
so - lemn feasts, The ways of Zi - on do mourn, The ways of Zi-on do mourn, of
come to the so - lemn feasts, The ways of Zi - on do mourn, The ways of Zi-on, of
cres.

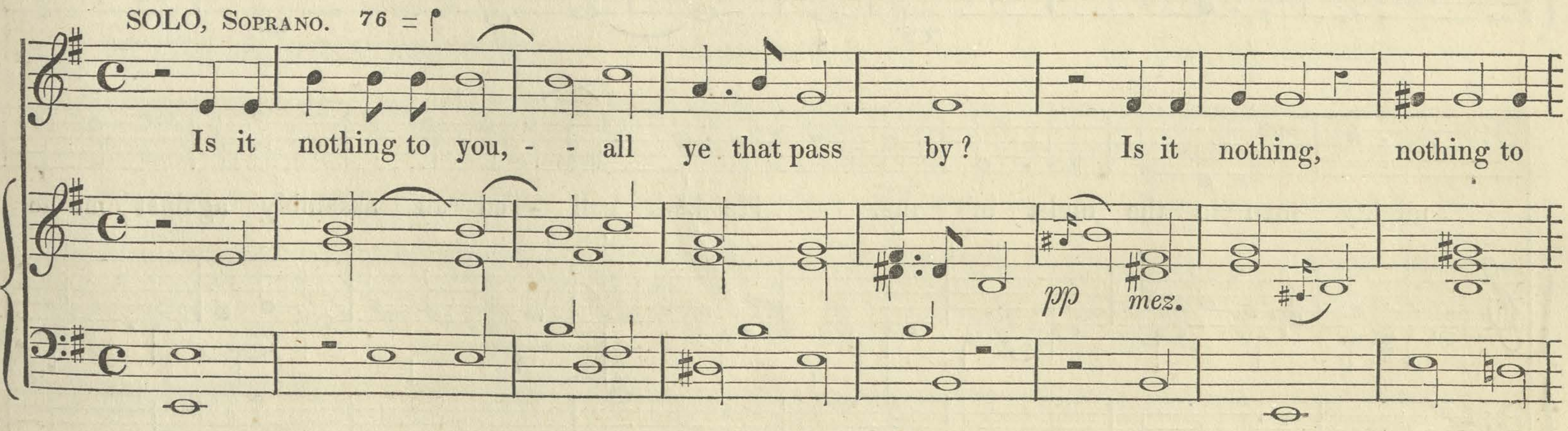

f
mez.
Zi - on do mourn, Because none come to the so - lemn feasts. The ways of
f
mez.
Zi - on do mourn, Be-cause none come to the so - lemn feasts. The
cres.
f
dim.
dim.
Zi - on do mourn, The ways of Zi - on do mourn, of Zi - on do mourn.
dim.
ways of Zi - on do mourn, The ways of Zi - on, of Zi - on, do mourn.
p
56 =
All her gates are de - so - late; her priests sigh, her virgins are af - flicted, and
pp
cres.
pp
cres.
For these things I weep, I weep, mine eye runneth down - - with water.
she is in bit - ter - ness. Her
mez.
cres.
pp

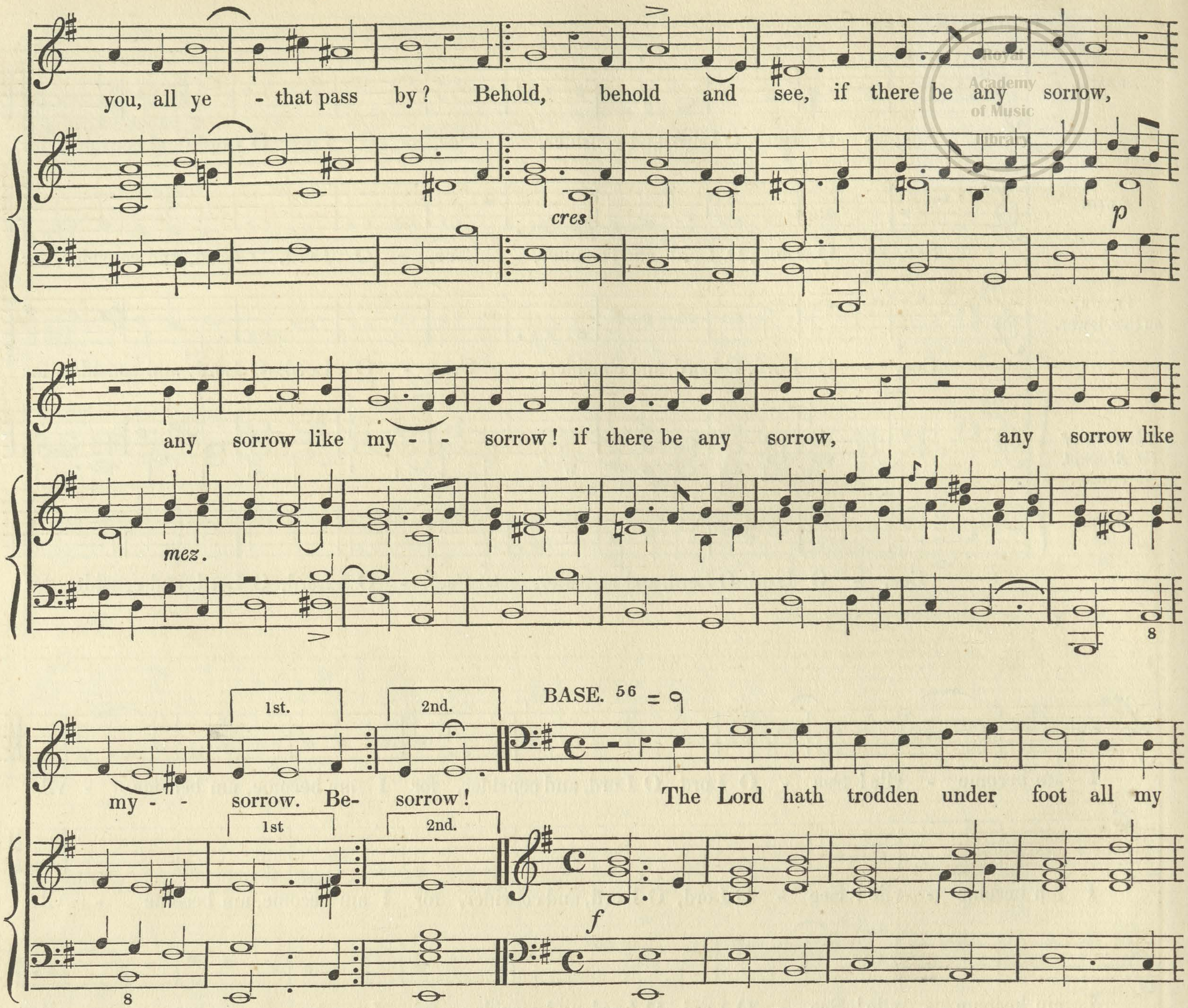

For
adversaries are the chief, her en-e-mies prosper, for the Lord, the Lord, hath af-flict-ed
cres.
8
these things I weep, mine eye runneth down - with water.
her. For the multi-tude - of her trans-
8
8
8
For these things I weep, I weep. For the
gressions, the Lord, the Lord, hath af-flict-ed her. I weep, for the
p
8
1st.
2nd.
multi-tude - of her transgressions the Lord, the Lord, hath af-flict-ed her. For the her.
multitude - of her transgressions, the Lord, the Lord, hath af-flict-ed her. For the her.
8

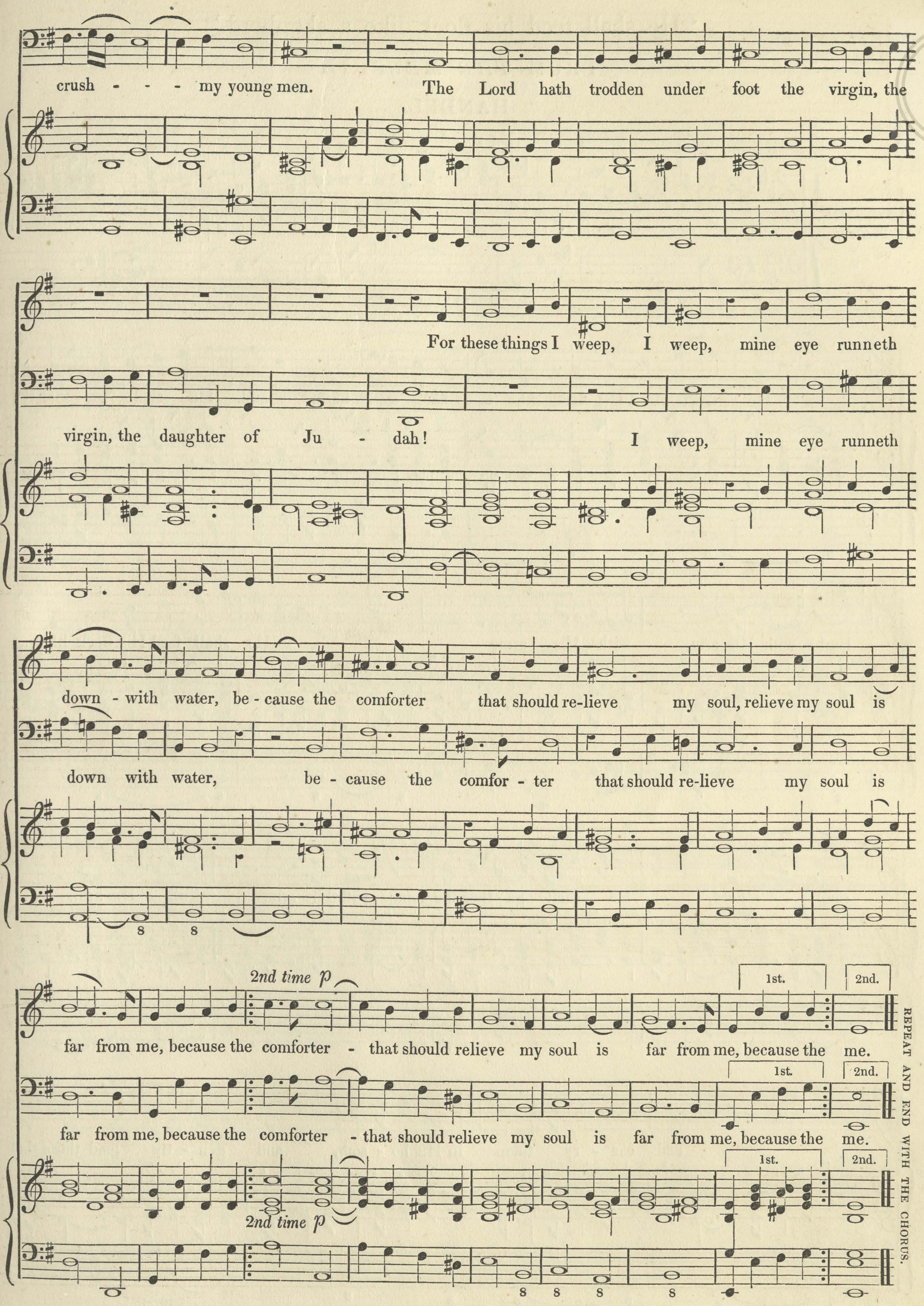
CHORUS. 52 = ♩


Soprano.
Alto.
Tenor, an 8ve. lower.
The Base of the Accompt. in octaves.
Base.
See, - O Lord, O Lord, and consider, See, - O Lord, O Lord, and consider, for
I am become - vile! See - O Lord, O Lord, and consider, for I am become, am become - vile.
I am become - vile! See - O Lord, O Lord, and consider, for I am become, am become - vile.
I am become - vile! See - O Lord, O Lord, and consider, for I am become, am become - vile.
I am become - vile! See - O Lord, O Lord, and consider, for I am become, am become - vile.

SOLO, Soprano. 76 = ♩


Is it nothing to you, - - all ye that pass by? Is it nothing, nothing to
pp
mez.


you, all ye - that pass by? Behold, behold and see, if there be any sorrow,
cres
p
any sorrow like my - - sorrow! if there be any sorrow, any sorrow like
mez.
8
1st.
2nd.
BASE. 56 = 𝅘𝅥
my - - sorrow. Be- sorrow! The Lord hath trodden under foot all my
1st
2nd.
f
8
mighty men in the midst of me: The Lord hath trodden under foot all my
8
mighty men in the midst of me. He hath call - ed an assembly against me to


crush - - - my young men. The Lord hath trodden under foot the virgin, the
For these things I weep, I weep, mine eye runneth
virgin, the daughter of Ju - dah! I weep, mine eye runneth
down - with water, be - cause the comforter that should re-lieve my soul, relieve my soul is
down with water, be - cause the comfor - ter that should re-lieve my soul is
8
8
2nd time *p*
1st.
2nd.
far from me, because the comforter - that should relieve my soul is far from me, because the me.
far from me, because the comforter - that should relieve my soul is far from me, because the me.
2nd time *p*
8
8
8
8

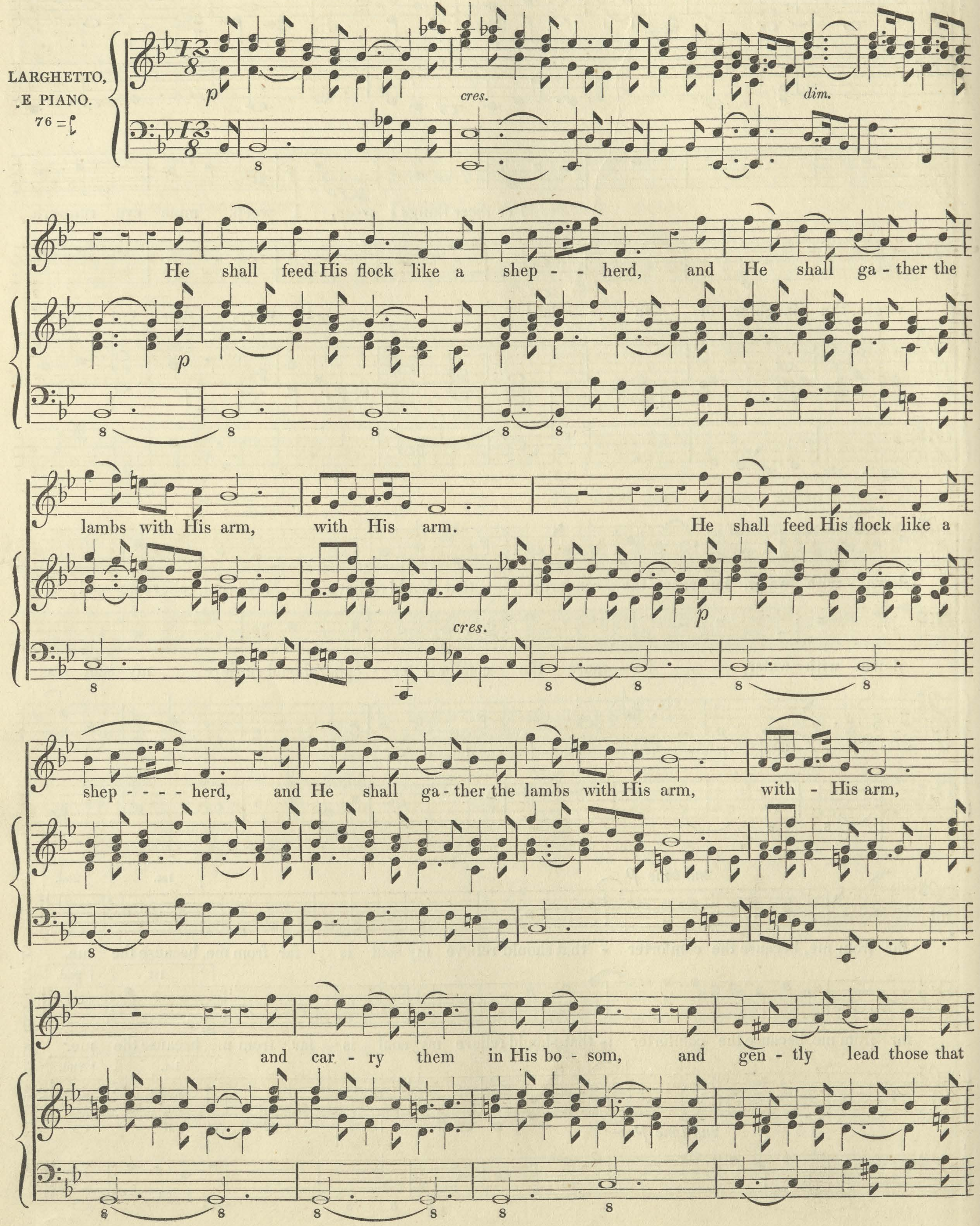
REPEAT AND END WITH THE CHORUS.

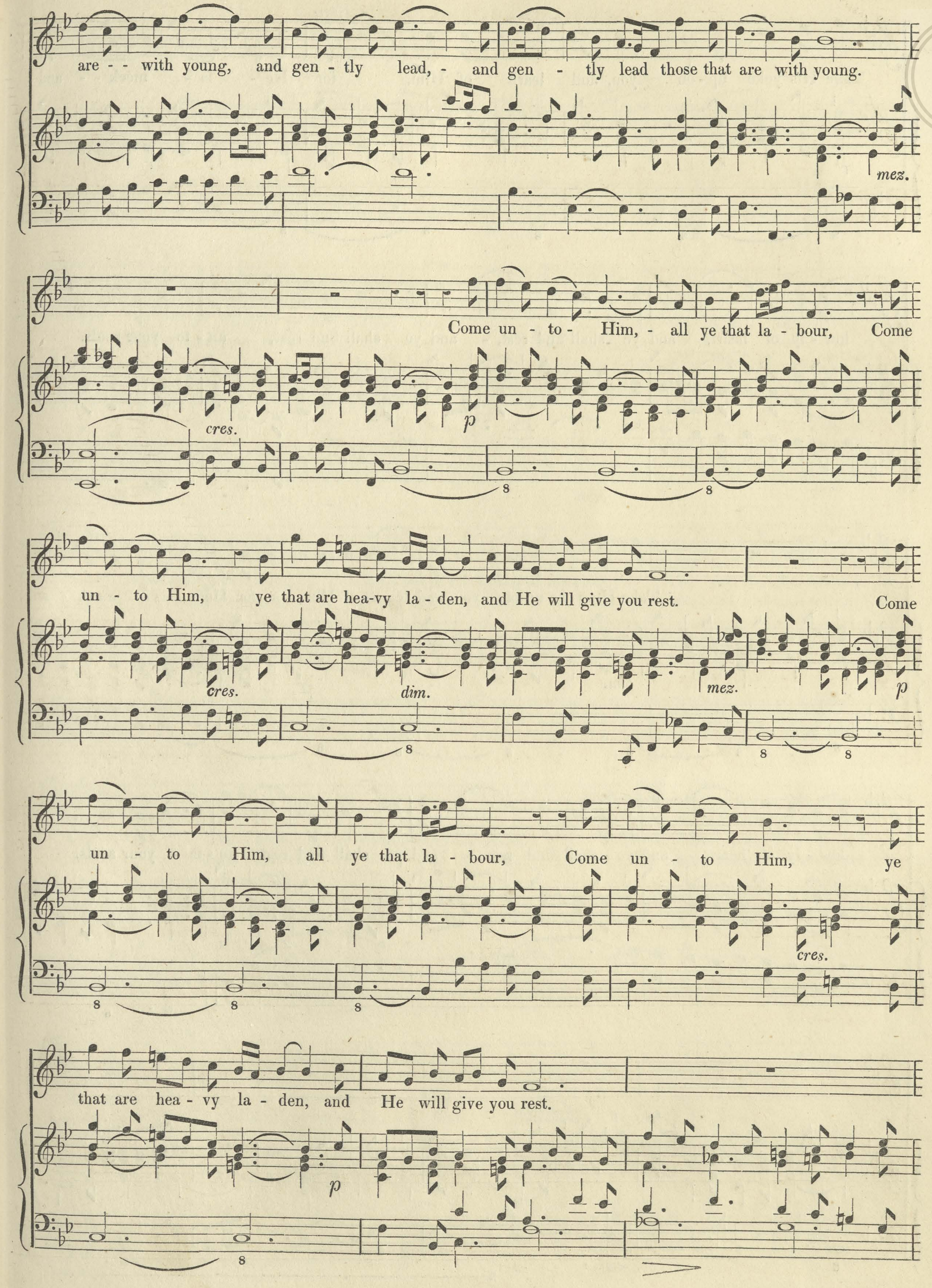
AIR,

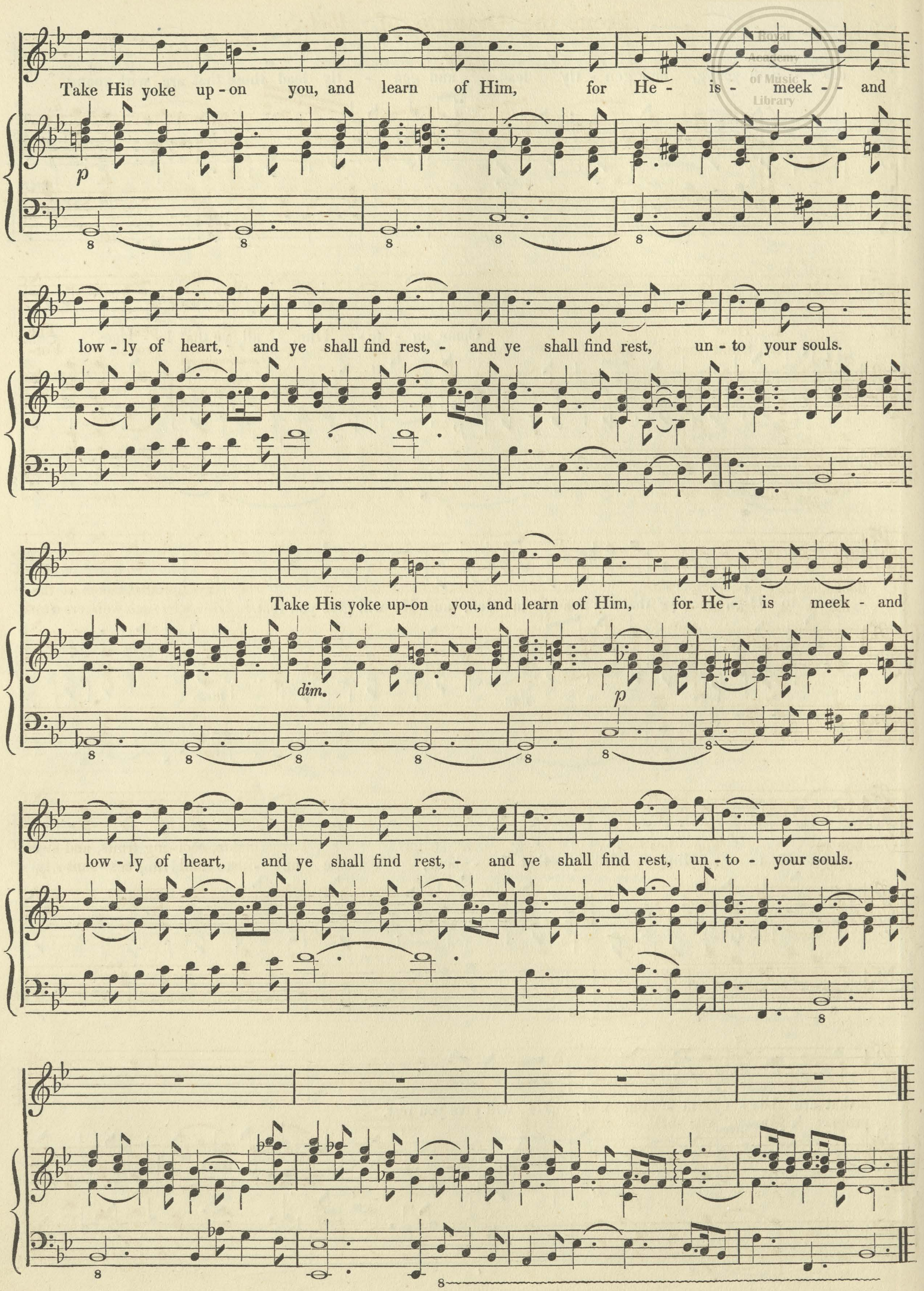
'He shall feed his flock like a shepherd.'

FROM *THE MESSIAH.*

HANDEL.


LARGHETTO,
E PIANO.
76 = ♩
p
cres.
dim.
p
He shall feed His flock like a shep - - herd, and He shall ga - ther the
lambs with His arm, with His arm.
cres.
p
He shall feed His flock like a
shep - - - - herd, and He shall ga - ther the lambs with His arm, with - His arm,
and car - ry them in His bo - som, and gen - tly lead those that

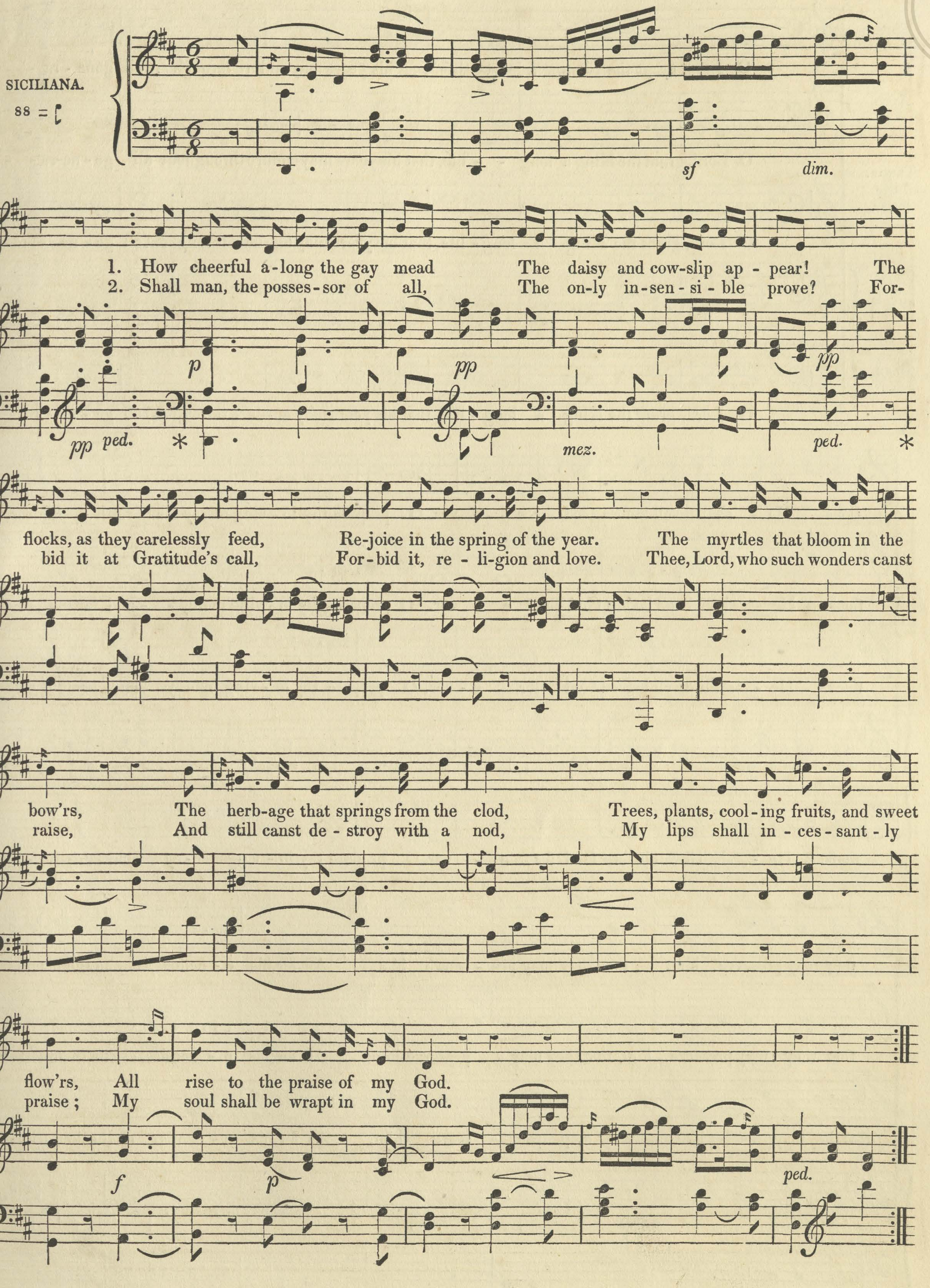

are - - with young, and gen - tly lead, - and gen - tly lead those that are with young.
mez.
Come un - to - Him, - all ye that la - bour, Come
cres.
p
un - to Him, ye that are hea-vy la - den, and He will give you rest. Come
cres.
dim.
mez.
p
un - to Him, all ye that la - bour, Come un - to Him, ye
cres.
that are hea - vy la - den, and He will give you rest.
p


Take His yoke up - on you, and learn of Him, for He - is - meek - - and
p
low - ly of heart, and ye shall find rest, - and ye shall find rest, un - to your souls.
Take His yoke up-on you, and learn of Him, for He - is meek - and
dim.
p
low - ly of heart, and ye shall find rest, - and ye shall find rest, un - to - your souls.

THE HYMN OF EVE,

From the Oratorio of *Abel.*

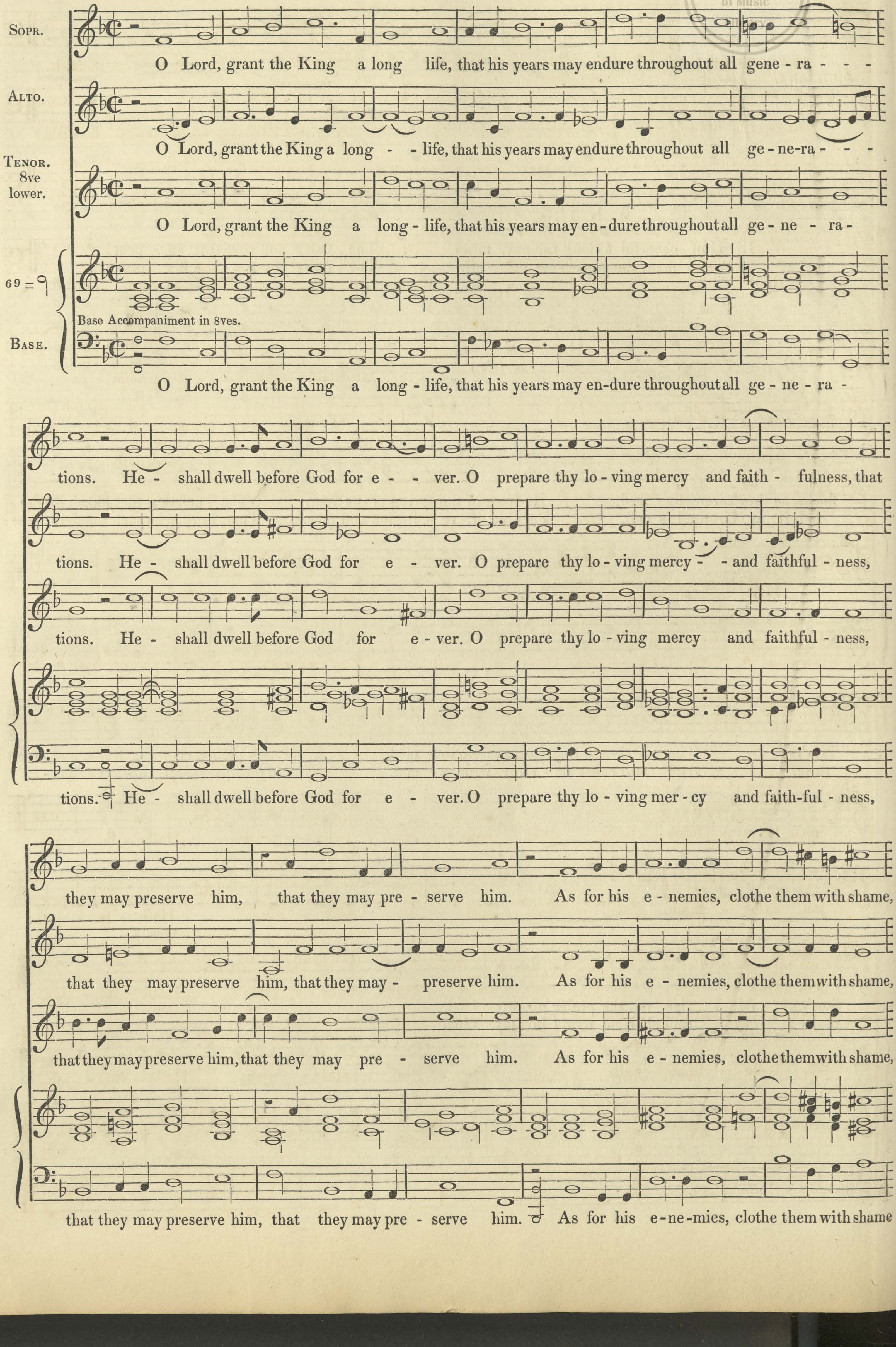
ARNE.


SICILIANA.
88 = ♩.
sf
dim.
1. How cheerful a-long the gay mead The daisy and cow-slip ap - pear! The
2. Shall man, the posses - sor of all, The on-ly in-sen - si - ble prove? For-
p
pp
pp
pp
ped.
*
mez.
ped.
*
flocks, as they carelessly feed, Re-joice in the spring of the year. The myrtles that bloom in the
bid it at Gratitude's call, For-bid it, re - li-gion and love. Thee, Lord, who such wonders canst
bow'rs, The herb-age that springs from the clod, Trees, plants, cool - ing fruits, and sweet
raise, And still canst de - stroy with a nod, My lips shall in - ces - sant - ly
flow'rs, All rise to the praise of my God.
praise; My soul shall be wrapt in my God.
f
p
ped.

ANTHEM,

‘ O Lord, grant the King a long life.’

CHILD.


Sopr.
Alto.
Tenor. 8ve lower.
69 = ♩
Base Accompaniment in 8ves.
Base.
O Lord, grant the King a long life, that his years may endure throughout all gene - ra - - -
O Lord, grant the King a long - - life, that his years may endure throughout all ge - ne - ra - - -
O Lord, grant the King a long - life, that his years may en - dure throughout all ge - ne - ra -
O Lord, grant the King a long - life, that his years may en - dure throughout all ge - ne - ra -
tions. He - shall dwell before God for e - - ver. O prepare thy lo - ving mercy and faith - fulness, that
tions. He - shall dwell before God for e - ver. O prepare thy lo - ving mercy - - and faithful - ness,
tions. He - shall dwell before God for e - ver. O prepare thy lo - ving mercy and faithful - ness,
tions. He - shall dwell before God for e - ver. O prepare thy lo - ving mer - cy and faith - ful - ness,
they may preserve him, that they may pre - serve him. As for his e - nemies, clothe them with shame,
that they may preserve him, that they may - preserve him. As for his e - nemies, clothe them with shame,
that they may preserve him, that they may pre - serve him. As for his e - nemies, clothe them with shame,
that they may preserve him, that they may pre - serve him. As for his e - ne - mies, clothe them with shame

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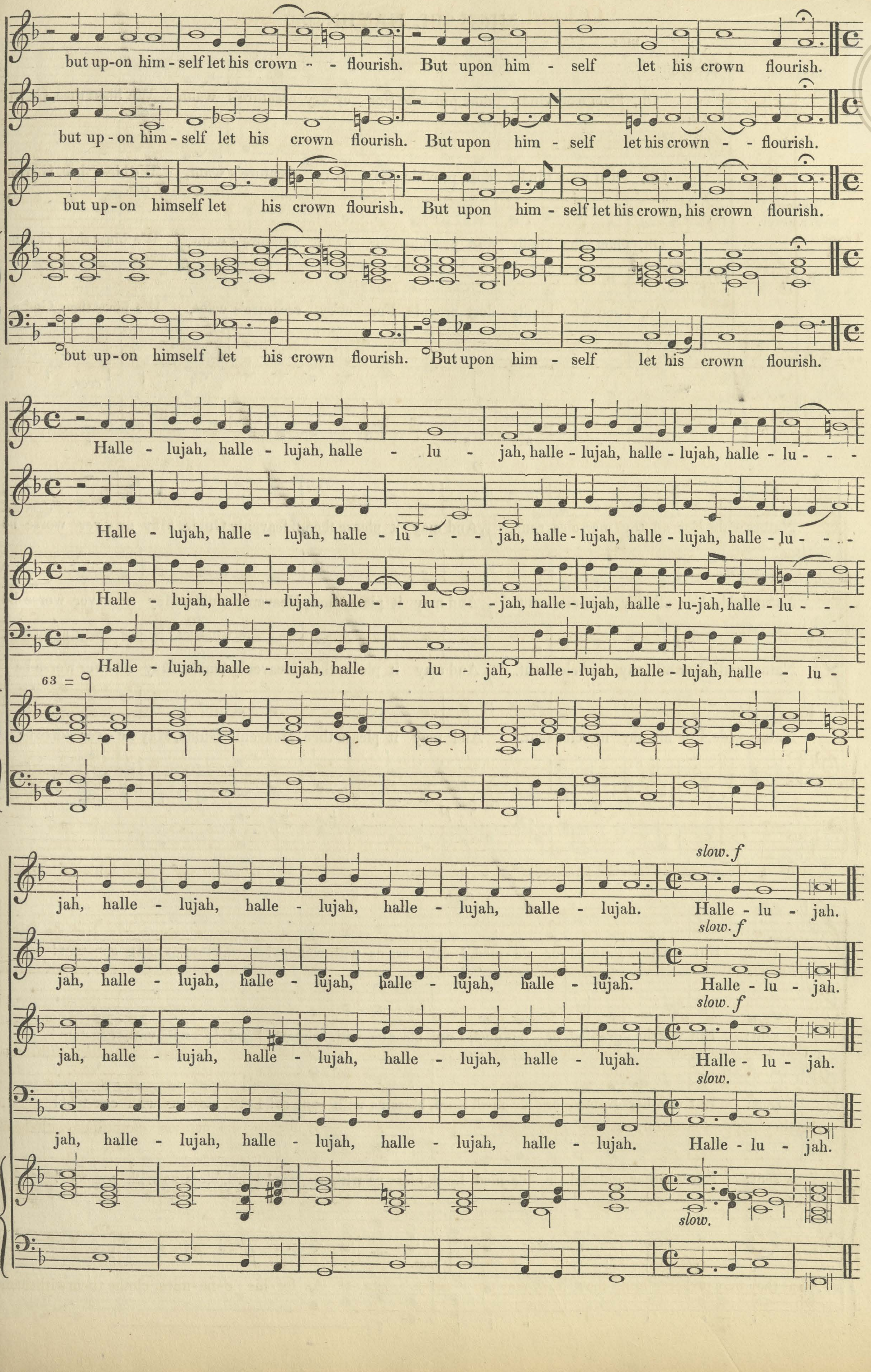
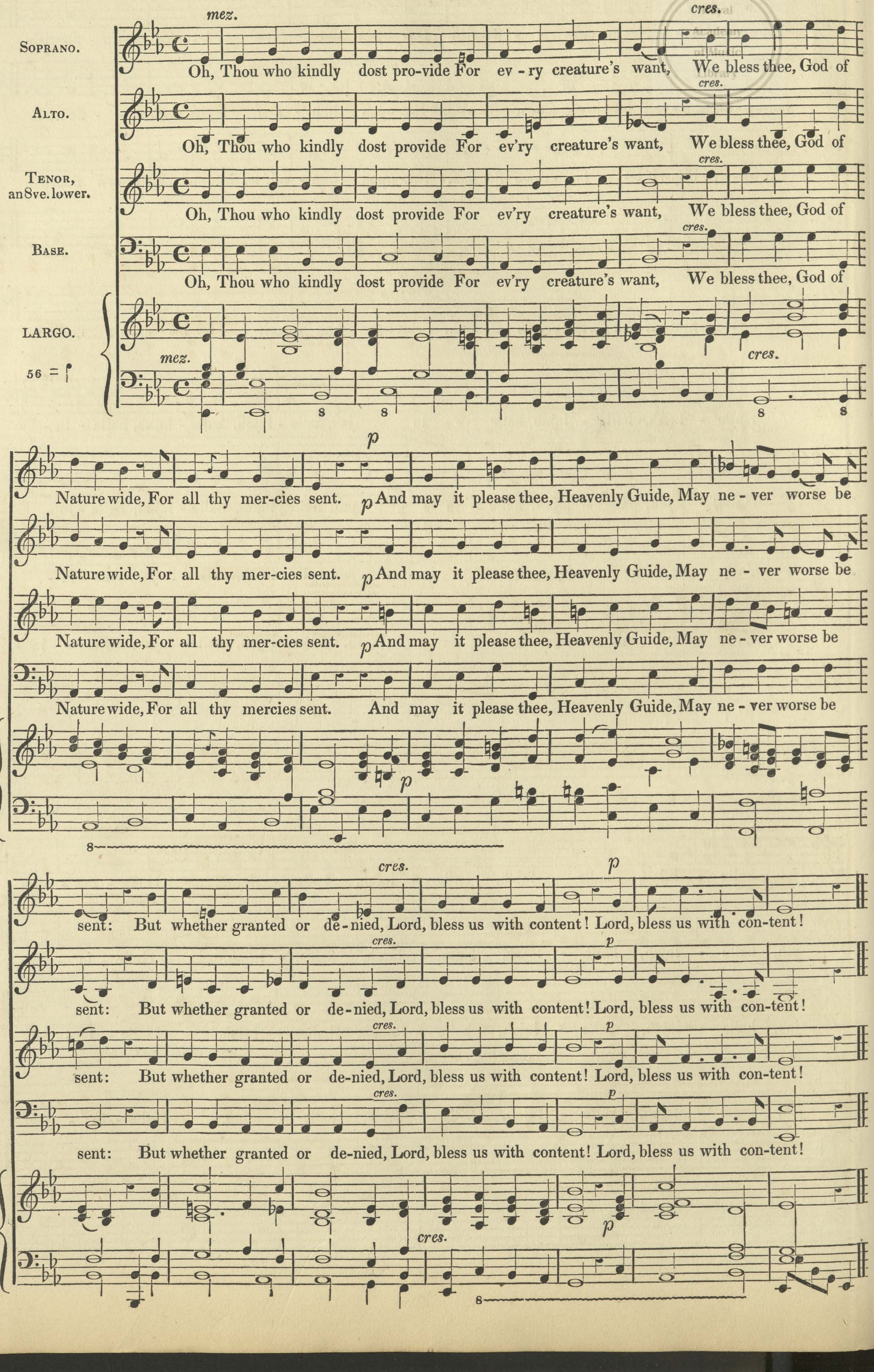

but up-on him - self let his crown - - flourish. But upon him - self let his crown flourish.
but up - on him - self let his crown flourish. But upon him - self let his crown - - flourish.
but up-on himself let his crown flourish. But upon him - self let his crown, his crown flourish.
but up-on himself let his crown flourish. But upon him - self let his crown flourish.
Halle - lujah, halle - lujah, halle - lu - jah, halle - lujah, halle - lujah, halle - lu - - -
Halle - lujah, halle - lujah, halle - lu - - - jah, halle - lujah, halle - lujah, halle - lu - - -
Halle - lujah, halle - lujah, halle - - lu - - - jah, halle - lujah, halle - lu-jah, halle - lu - - -
Halle - lujah, halle - lujah, halle - lu - jah, halle - lujah, halle - lujah, halle - lu -
63 = ♩
slow. f
jah, halle - lujah, halle - lujah, halle - lujah, halle - lujah. Halle - lu - jah.
slow. f
jah, halle - lujah, halle - lujah, halle - lujah, halle - lujah. Halle - lu - jah.
slow. f
jah, halle - lujah, halle - lujah, halle - lujah, halle - lujah. Halle - lu - jah.
slow.
jah, halle - lujah, halle - lujah, halle - lujah, halle - lujah. Halle - lu - jah.
slow.

QUARTET,

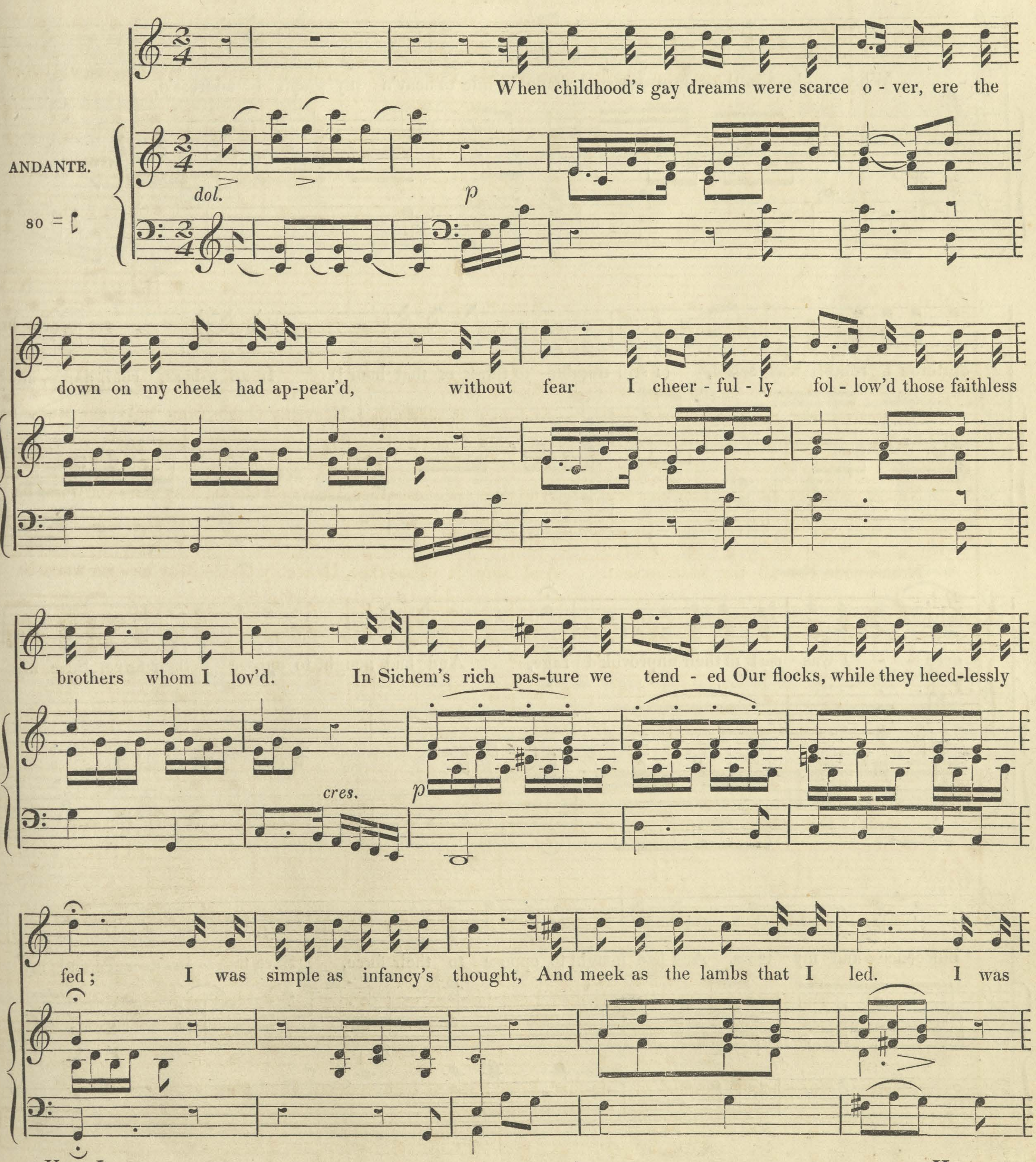
MICHAEL HAYDN.

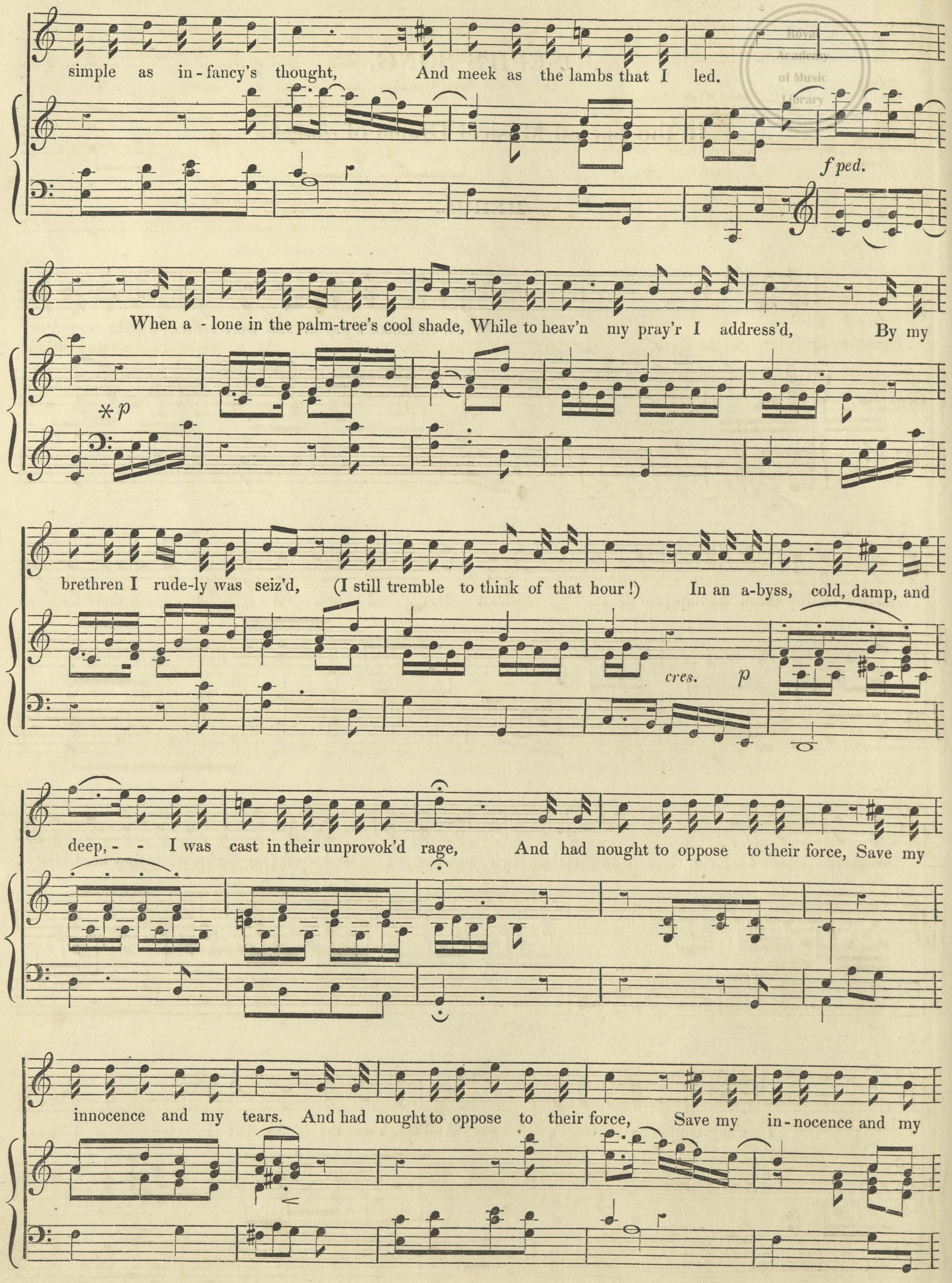

SOPRANO.
ALTO.
TENOR, an 8ve. lower.
BASE.
LARGO.
56 =
mez.
cres.
p
8
Oh, Thou who kindly dost pro-vide For ev - ry creature's want, We bless thee, God of
Oh, Thou who kindly dost provide For ev'ry creature's want, We bless thee, God of
Oh, Thou who kindly dost provide For ev'ry creature's want, We bless thee, God of
Oh, Thou who kindly dost provide For ev'ry creature's want, We bless thee, God of
Nature wide, For all thy mer-cies sent. And may it please thee, Heavenly Guide, May ne - ver worse be
Nature wide, For all thy mer-cies sent. And may it please thee, Heavenly Guide, May ne - ver worse be
Nature wide, For all thy mer-cies sent. And may it please thee, Heavenly Guide, May ne - ver worse be
Nature wide, For all thy mercies sent. And may it please thee, Heavenly Guide, May ne - ver worse be
sent: But whether granted or de-nied, Lord, bless us with content! Lord, bless us with con-tent!
sent: But whether granted or de-nied, Lord, bless us with content! Lord, bless us with con-tent!
sent: But whether granted or de-nied, Lord, bless us with content! Lord, bless us with con-tent!
sent: But whether granted or de-nied, Lord, bless us with content! Lord, bless us with con-tent!

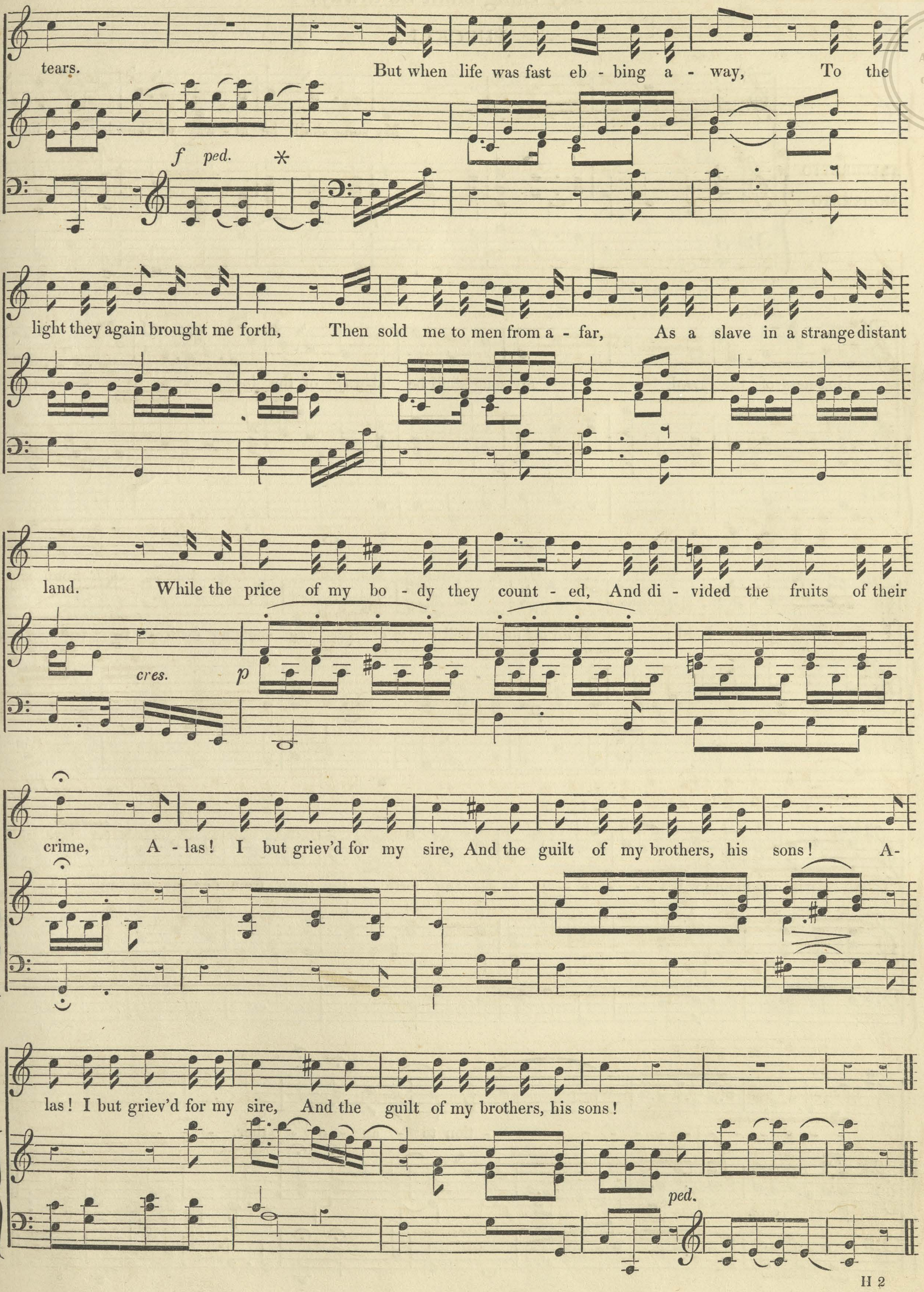
JOSEPH'S SONG,

In the Sacred Musical Drama of *Joseph*.

MEHUL.


ANDANTE.
80 = ♩
dol.
p
When childhood's gay dreams were scarce o - ver, ere the
down on my cheek had ap-pear'd, without fear I cheer - ful - ly fol - low'd those faithless
brothers whom I lov'd. In Sichem's rich pas-ture we tend - ed Our flocks, while they heed-lessly
cres.
p
fed; I was simple as infancy's thought, And meek as the lambs that I led. I was

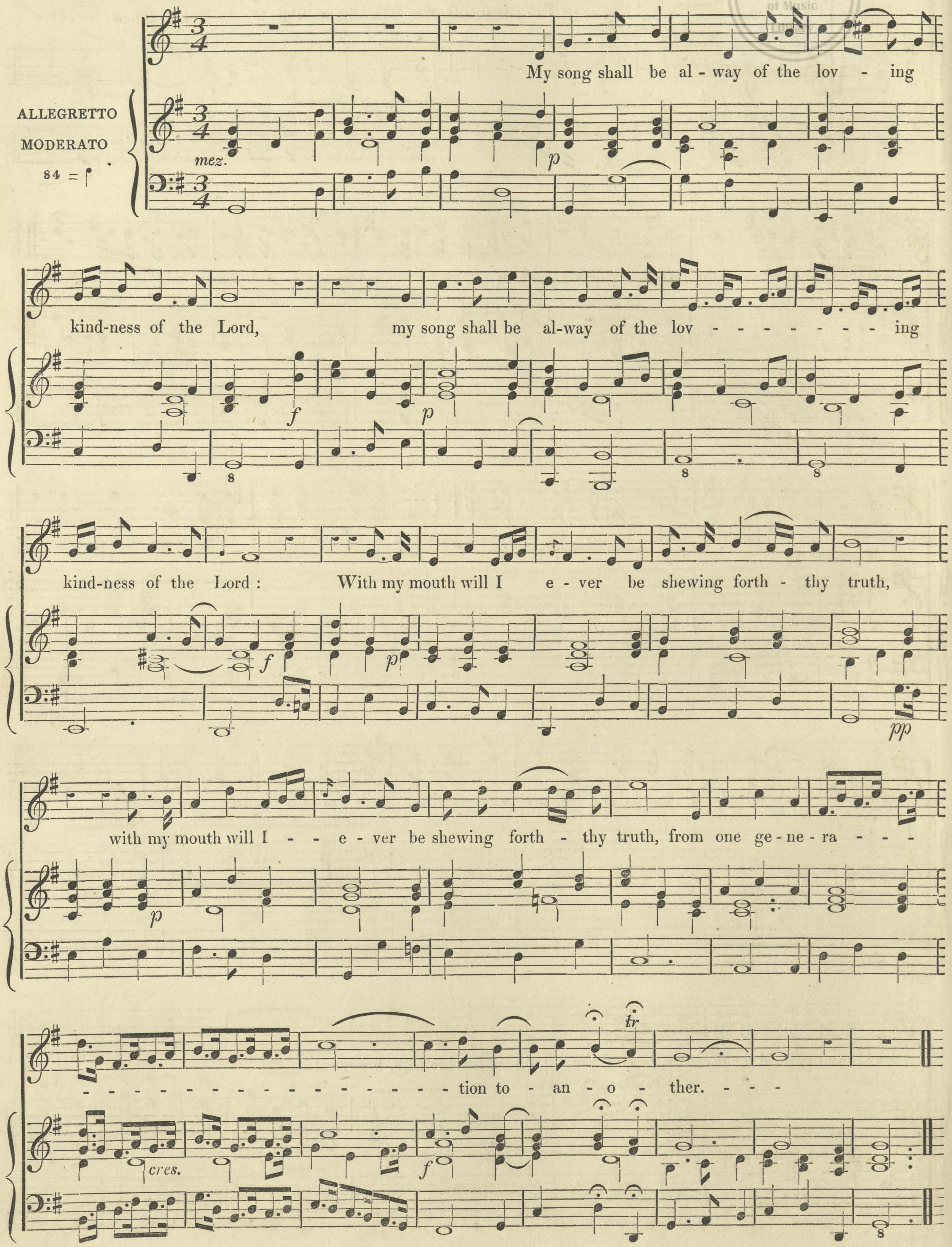

simple as in-fancy's thought, And meek as the lambs that I led.
f ped.
When a - lone in the palm-tree's cool shade, While to heav'n my pray'r I address'd, By my
*p
brethren I rude-ly was seiz'd, (I still tremble to think of that hour!) In an a-byss, cold, damp, and
cres.
p
deep, - - I was cast in their unprovok'd rage, And had nought to oppose to their force, Save my
innocence and my tears. And had nought to oppose to their force, Save my in-nocence and my

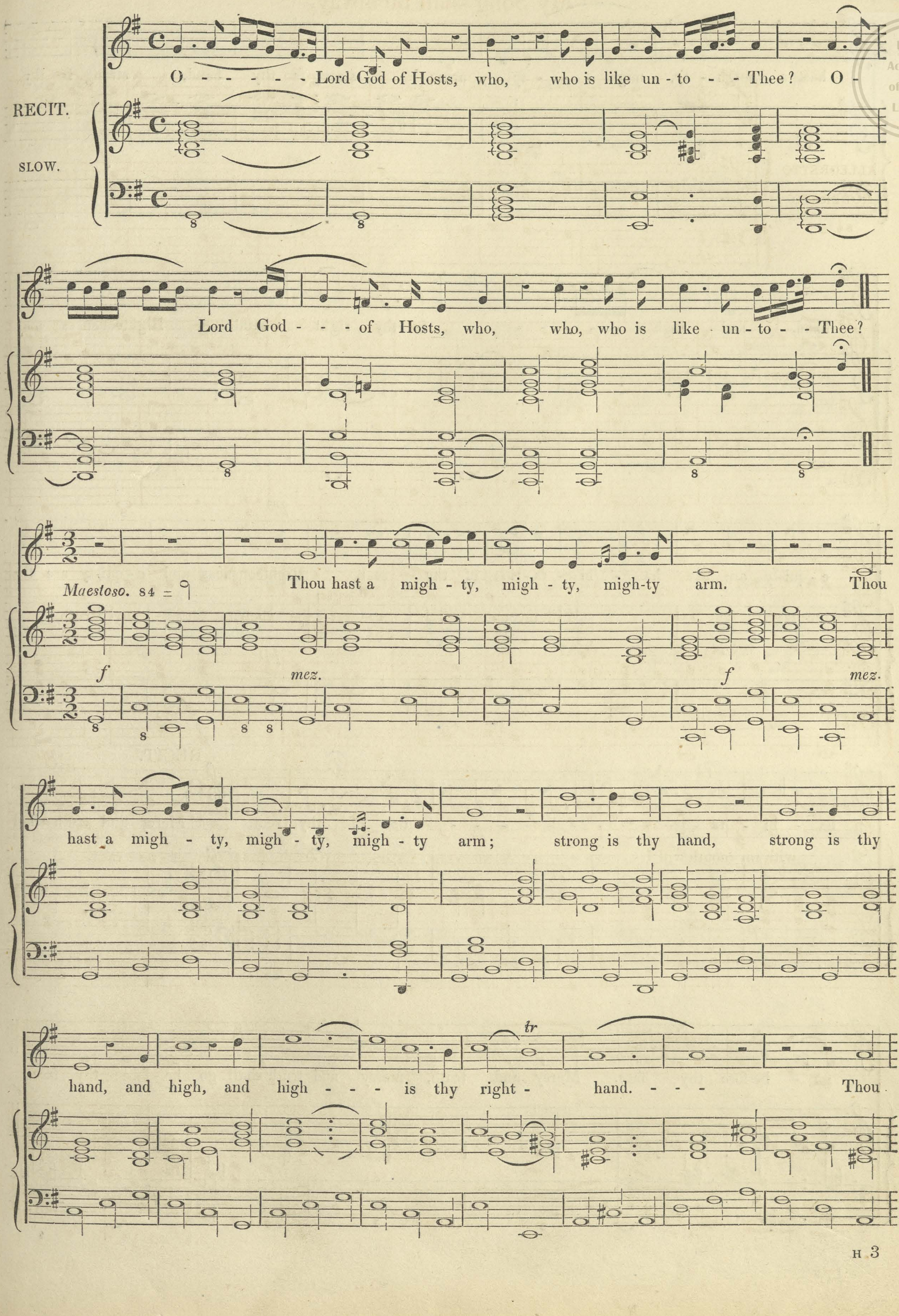

tears. But when life was fast eb - bing a - way, To the
f ped. *
light they again brought me forth, Then sold me to men from a - far, As a slave in a strange distant
land. While the price of my bo - dy they count - ed, And di - vided the fruits of their
cres. p
crime, A - las! I but griev'd for my sire, And the guilt of my brothers, his sons! A-
las! I but griev'd for my sire, And the guilt of my brothers, his sons!
ped.

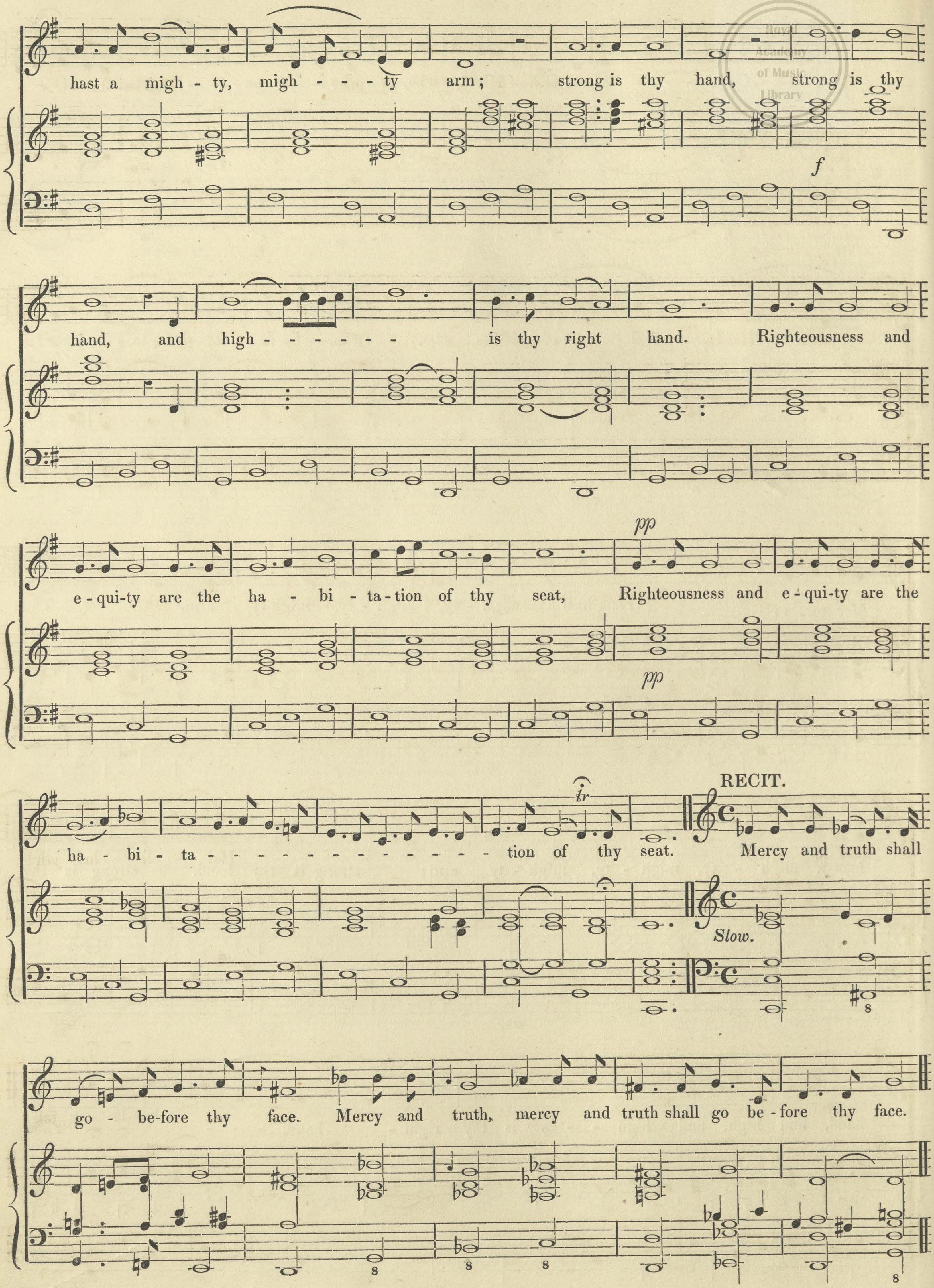
ANTHEM,

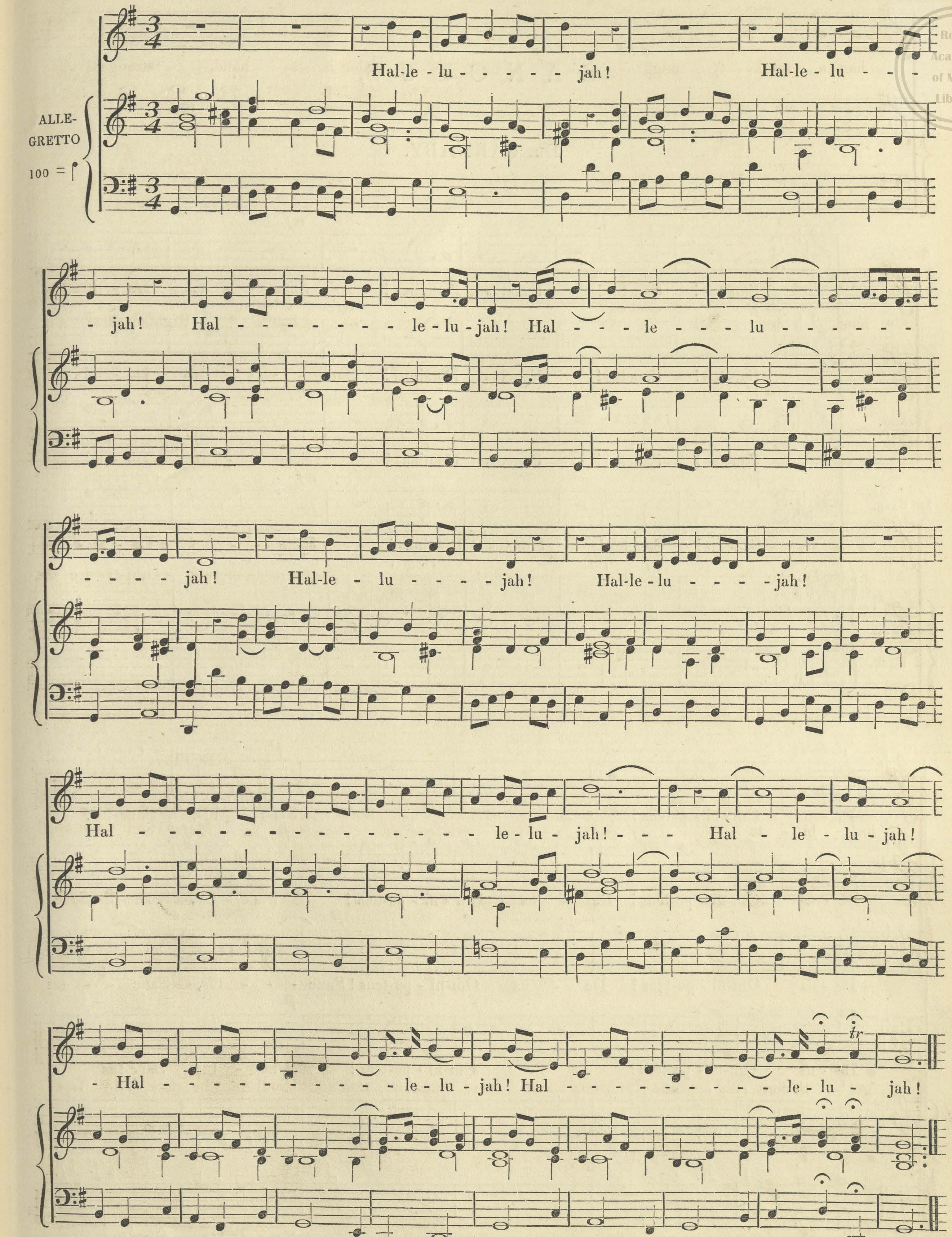
‘ My Song shall be alway,’

PURCELL.


ALLEGRETTO MODERATO
84 = ♩
mez.
p
f
pp
cres.
tr
My song shall be al - way of the lov - ing
kind-ness of the Lord, my song shall be al-way of the lov - - - - - - - ing
kind-ness of the Lord : With my mouth will I e - ver be shewing forth - thy truth,
with my mouth will I - - - e - ver be shewing forth - thy truth, from one ge - ne - ra - - -
- - - - - - - - - - - - - - tion to - an - o - ther. - - -


RECIT.
SLOW.
O - - - - - Lord God of Hosts, who, who is like un - to - - Thee? O -
Lord God - - - of Hosts, who, who, who is like un - to - - Thee?
Maestoso. 84 =
f
mez.
Thou hast a migh - ty, migh - ty, migh-ty arm. Thou
f
mez.
hast a migh - ty, migh - ty, migh - ty arm; strong is thy hand, strong is thy
hand, and high, and high - - - is thy right - hand. - - - Thou
tr


hast a migh - ty, migh - - - ty arm; strong is thy hand, strong is thy
f
hand, and high - - - - - - is thy right hand. Righteousness and
pp
e - qui-ty are the ha - bi - ta - tion of thy seat, Righteousness and e - qui-ty are the
pp
tr
RECIT.
ha - bi - ta - - - - - - - - - - - - - - - - tion of thy seat. Mercy and truth shall
Slow.
go - be-fore thy face. Mercy and truth, mercy and truth shall go be - fore thy face.


ALLE-
GRETTO
100 = ♩
Hal-le-lu - - - - - jah! Hal-le-lu - - -
- jah! Hal - - - - - - - - le-lu-jah! Hal - - - le - - - lu - - - - -
- - - - jah! Hal-le - lu - - - - jah! Hal-le-lu - - - - jah!
Hal - - - - - - - - - - - - - - - - le-lu - jah! - - - Hal - le - lu - jah!
- Hal - - - - - - - - - - - - - le - lu - jah! Hal - - - - - - - - - - - le-lu - jah!
tr

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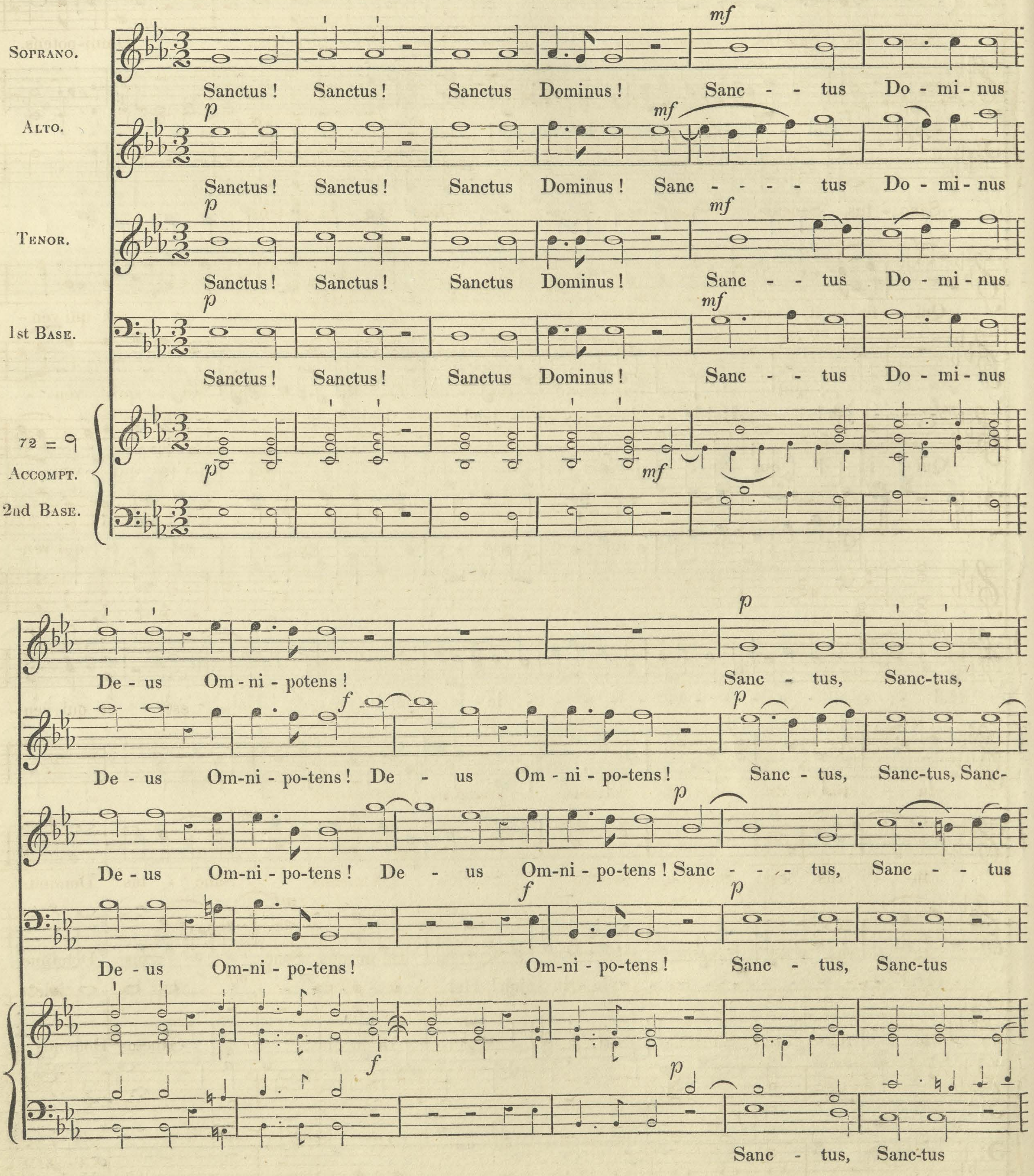
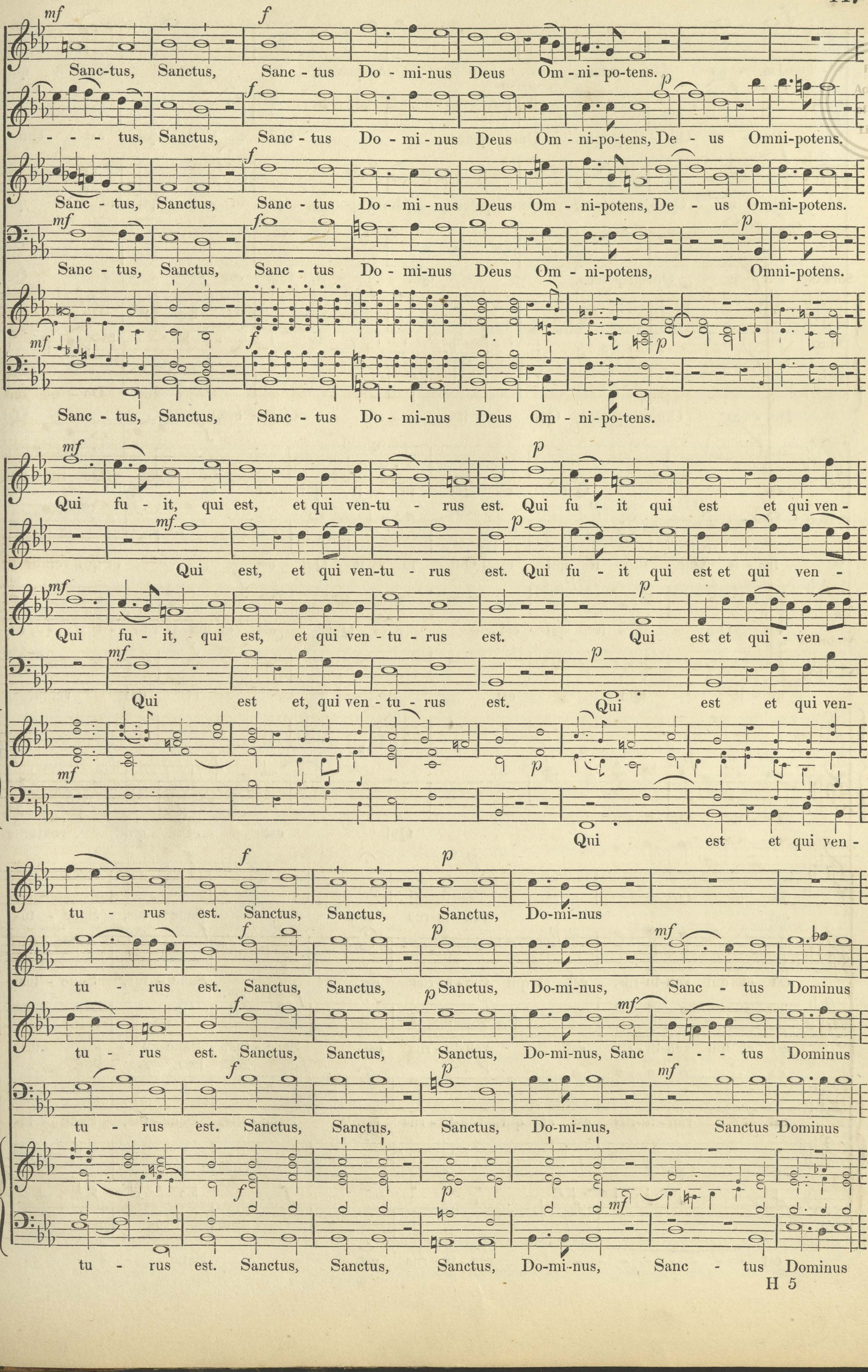
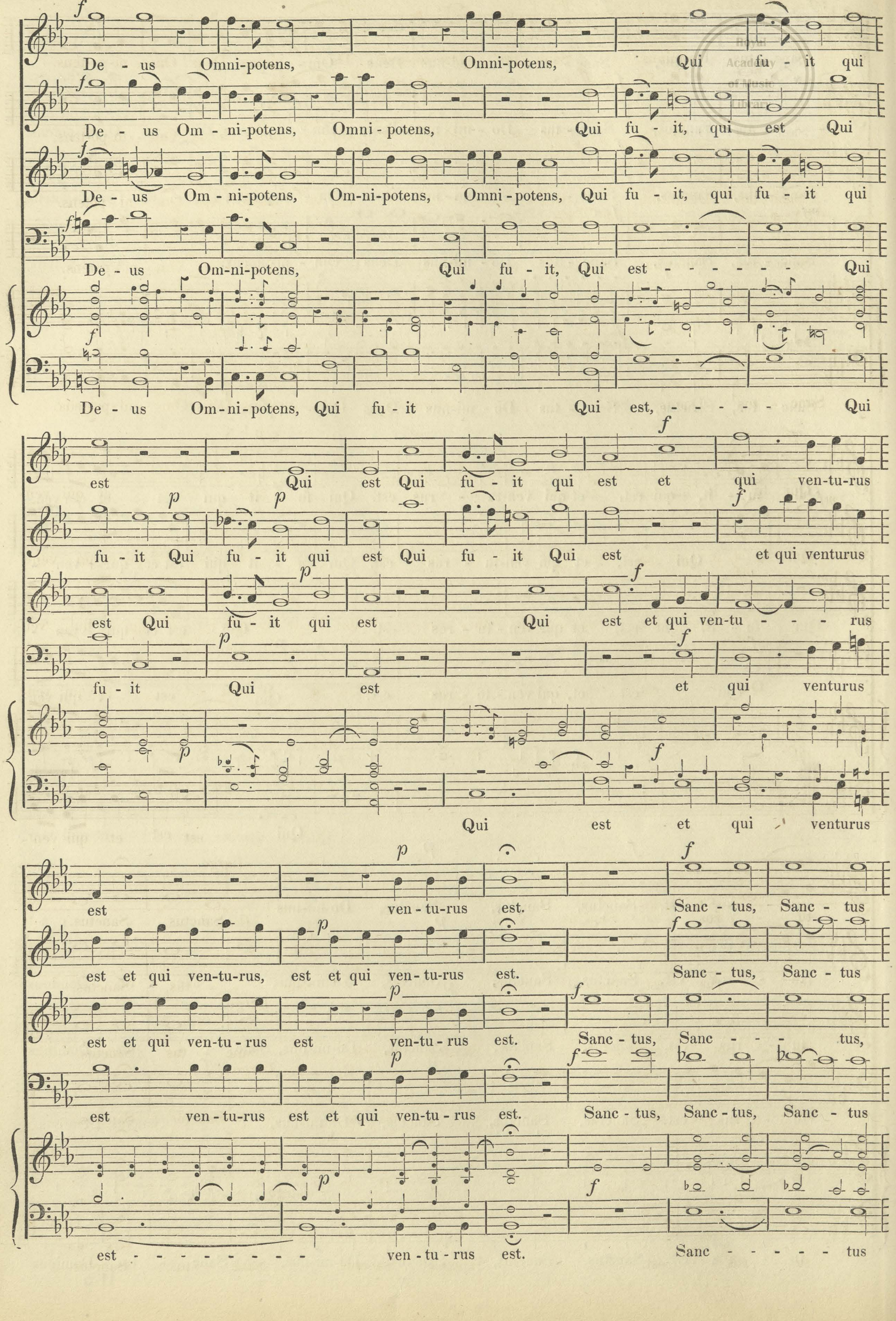
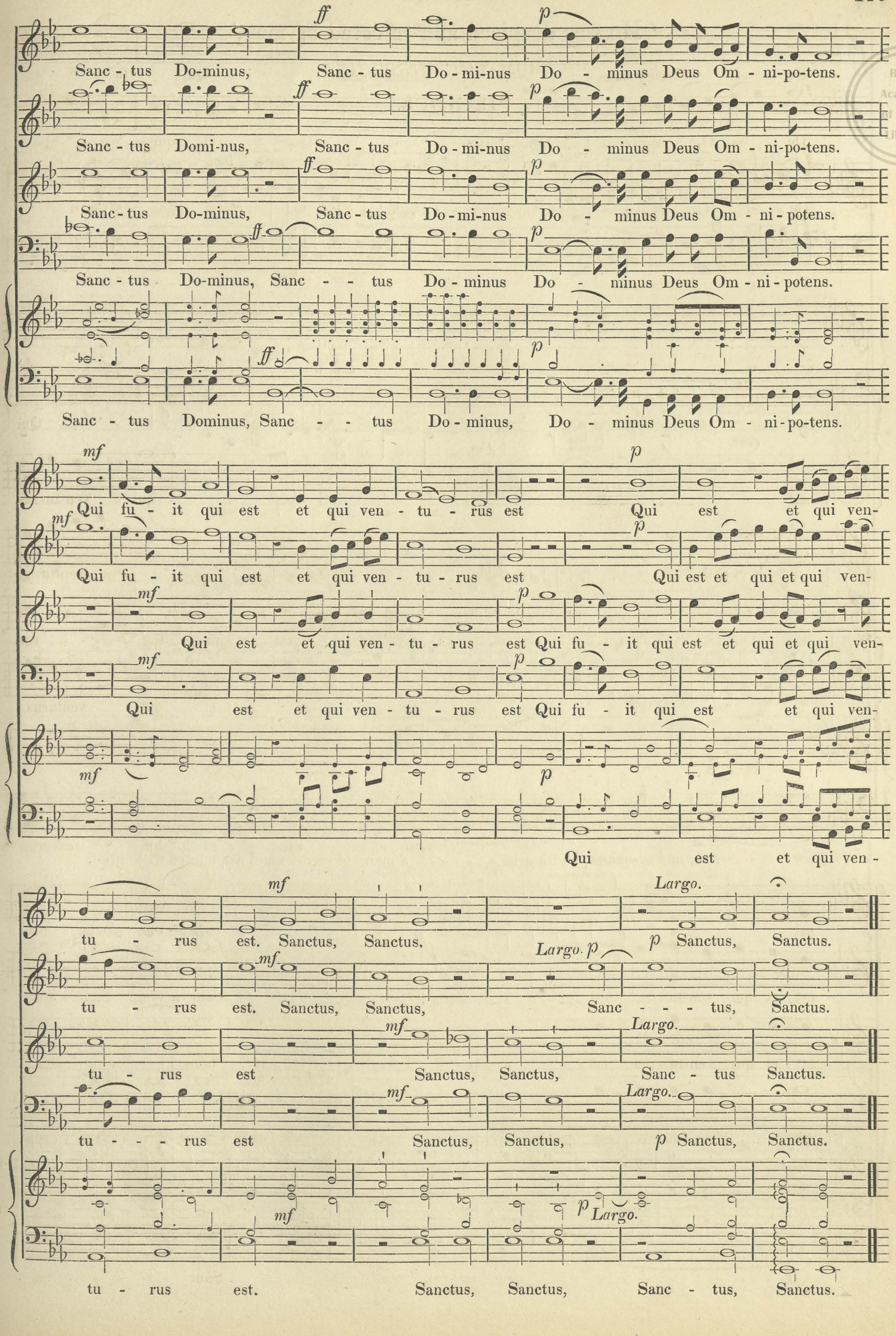
SANCTUS,

Dr. CARNABY.


Soprano.
Alto.
Tenor.
1st Base.
72 = ♩
Accompt.
2nd Base.
mf
p
f
Sanctus! Sanctus! Sanctus Dominus! Sanc - - tus Do - mi - nus
Sanctus! Sanctus! Sanctus Dominus! Sanc - - - - tus Do - mi - nus
Sanctus! Sanctus! Sanctus Dominus! Sanc - - tus Do - mi - nus
Sanctus! Sanctus! Sanctus Dominus! Sanc - - tus Do - mi - nus
De - us Om - ni - potens! Sanc - tus, Sanc-tus,
De - us Om-ni - po-tens! De - us Om - ni - po-tens! Sanc - tus, Sanc-tus, Sanc-
De - us Om-ni - po-tens! De - us Om-ni - po-tens! Sanc - - - tus, Sanc - - tus
De - us Om-ni - po-tens! Om-ni - po-tens! Sanc - tus, Sanc-tus
Sanc - tus, Sanc-tus


mf
f
p
Sanc-tus, Sanctus, Sanc - tus Do - mi-nus Deus Om - ni - po-tens.
- - - tus, Sanctus, Sanc - tus Do - mi - nus Deus Om - ni-po-tens, De - us Omni-potens.
Sanc - tus, Sanctus, Sanc - tus Do - mi - nus Deus Om - ni-potens, De - us Om-ni-potens.
Sanc - tus, Sanctus, Sanc - tus Do - mi-nus Deus Om - ni-potens, Omni-potens.
Sanc - tus, Sanctus, Sanc - tus Do - mi-nus Deus Om - ni-po-tens.
Qui fu - it, qui est, et qui ven-tu - rus est. Qui fu - it qui est et qui ven -
Qui est, et qui ven-tu - rus est. Qui fu - it qui est et qui ven -
Qui fu - it, qui est, et qui ven - tu - rus est. Qui est et qui - ven -
Qui est et, qui ven - tu - rus est. Qui est et qui ven-
Qui est et qui ven -
tu - rus est. Sanctus, Sanctus, Sanctus, Do-mi-nus
tu - rus est. Sanctus, Sanctus, Sanctus, Do-mi-nus, Sanc - tus Dominus
tu - rus est. Sanctus, Sanctus, Sanctus, Do-mi-nus, Sanc - - tus Dominus
tu - rus est. Sanctus, Sanctus, Sanctus, Do-mi-nus, Sanctus Dominus
tu - rus est. Sanctus, Sanctus, Sanctus, Do-mi-nus, Sanc - tus Dominus


f
De - us Omni-potens, Omni-potens, Qui fu - it qui
De - us Om - ni-potens, Omni - potens, Qui fu - it, qui est Qui
De - us Om - ni-potens, Om-ni-potens, Omni - potens, Qui fu - it, qui fu - it qui
De - us Omni-potens, Qui fu - it, Qui est - - - - - Qui
De - us Om - ni - potens, Qui fu - it Qui est, - - - - Qui
est Qui est Qui fu - it qui est et qui ven-tu-rus
p p
fu - it Qui fu - it qui est Qui fu - it Qui est et qui venturus
est Qui fu - it qui est Qui est et qui ven-tu - - - rus
p f
fu - it Qui est et qui venturus
Qui est et qui venturus
p
est ven-tu-rus est. Sanc - tus, Sanc - tus
est et qui ven-tu-rus, est et qui ven - tu-rus est. Sanc - tus, Sanc - tus
est et qui ven-tu-rus est ven-tu-rus est. Sanc - tus, Sanc - - - tus,
est ven - tu-rus est et qui ven-tu - rus est. Sanc - tus, Sanc - tus, Sanc - tus
f
est - - - - - - - - ven - tu - rus est. Sanc - - - - - tus

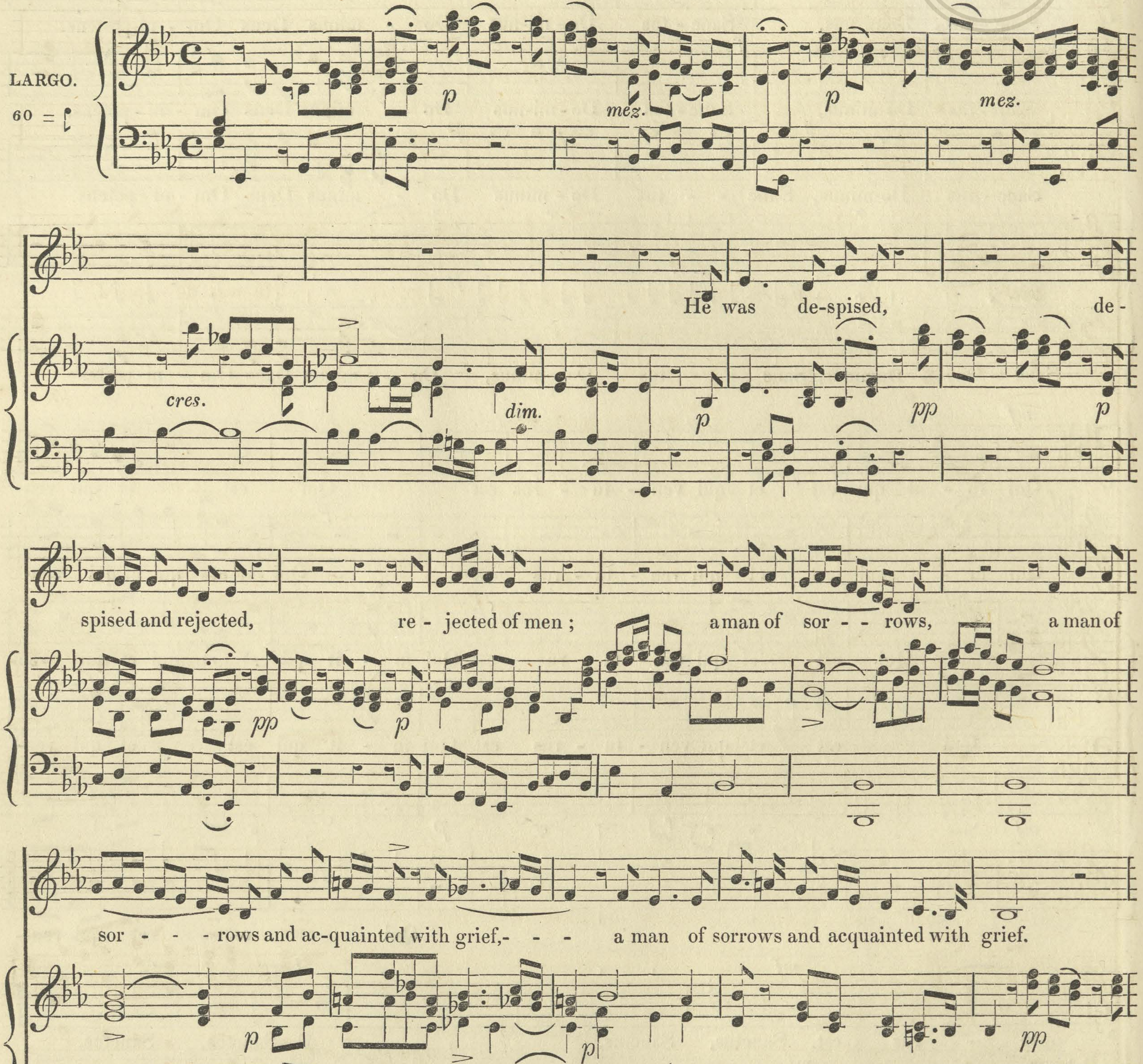

ff
p
Sanc - tus Dominus, Sanc - tus Do - mi-nus Do - minus Deus Om - ni-po-tens.
ff
p
Sanc - tus Domi-nus, Sanc - tus Do - mi-nus Do - minus Deus Om - ni-po-tens.
ff
p
Sanc-tus Do-minus, Sanc - tus Do - mi-nus Do - minus Deus Om - ni - potens.
ff
p
Sanc - tus Do-minus, Sanc - - tus Do - minus Do - minus Deus Om - ni - potens.
ff
p
Sanc - tus Dominus, Sanc - - tus Do - minus, Do - minus Deus Om - ni-po-tens.
mf
p
Qui fu - it qui est et qui ven - tu - rus est Qui est et qui ven-
mf
p
Qui fu - it qui est et qui ven - tu - rus est Qui est et qui et qui ven-
mf
p
Qui est et qui ven - tu - rus est Qui fu - it qui est et qui et qui ven-
mf
p
Qui est et qui ven - tu - rus est Qui fu - it qui est et qui ven-
mf
p
Qui est et qui ven -
mf
Largo.
tu - rus est. Sanctus, Sanctus. p Sanctus, Sanctus.
mf
Largo. p
tu - rus est. Sanctus, Sanctus, Sanc - - - tus, Sanctus.
mf
Largo.
tu - rus est Sanctus, Sanctus, Sanc - tus Sanctus.
mf
Largo.
tu - - rus est Sanctus, Sanctus, p Sanctus, Sanctus.
mf
p Largo.
tu - rus est. Sanctus, Sanctus, Sanc - tus, Sanctus.

AIR,

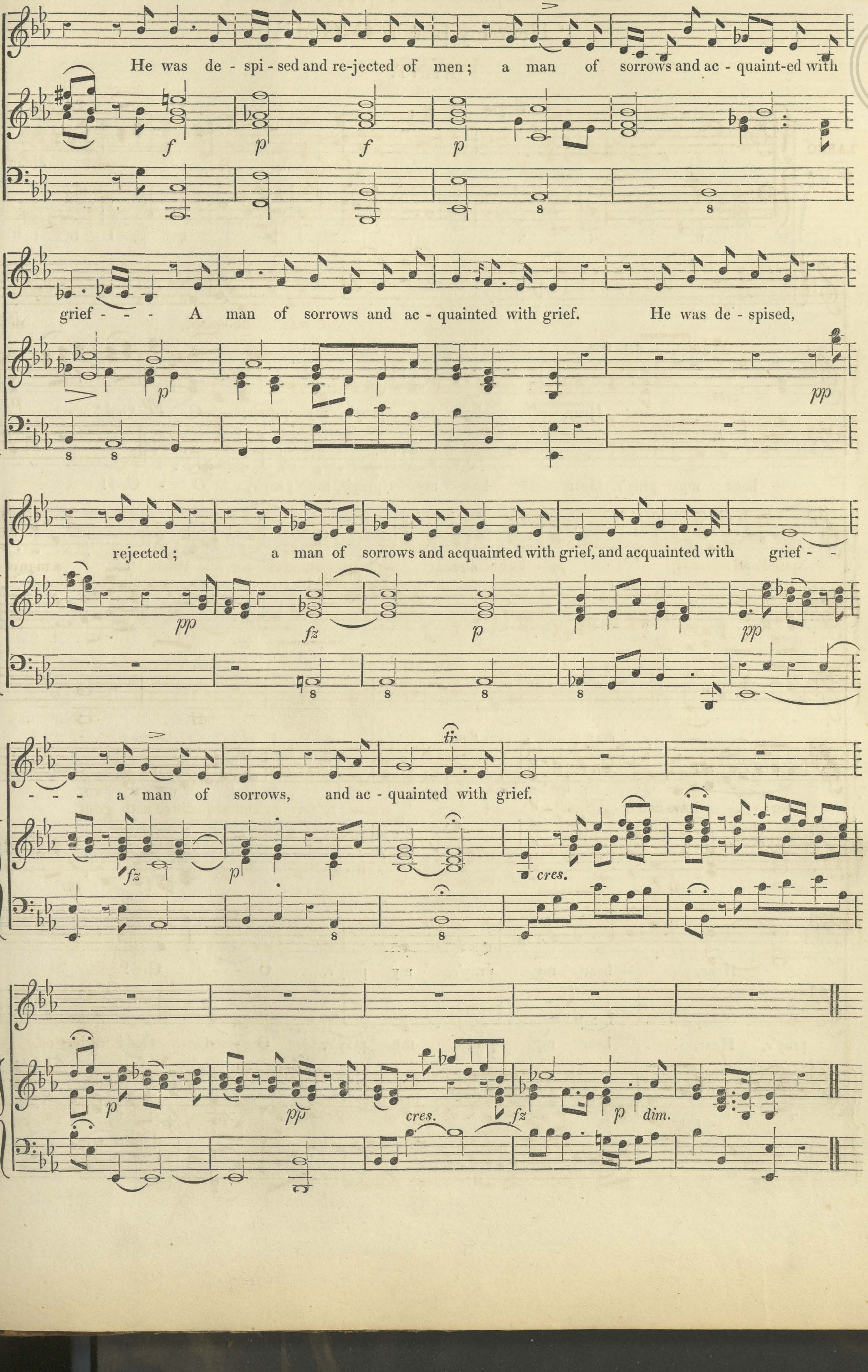
‘ He was despised and rejected of men,’

FROM *THE MESSIAH.*

HANDEL.


LARGO.
60 = ♩
p
mez.
cres.
dim.
pp
He was de-spised, de-spised and rejected, re - jected of men ; a man of sor - - rows, a man of sor - - - rows and ac-quainted with grief,- - - a man of sorrows and acquainted with grief.
f
He was de-spised, - re-ject-ed,

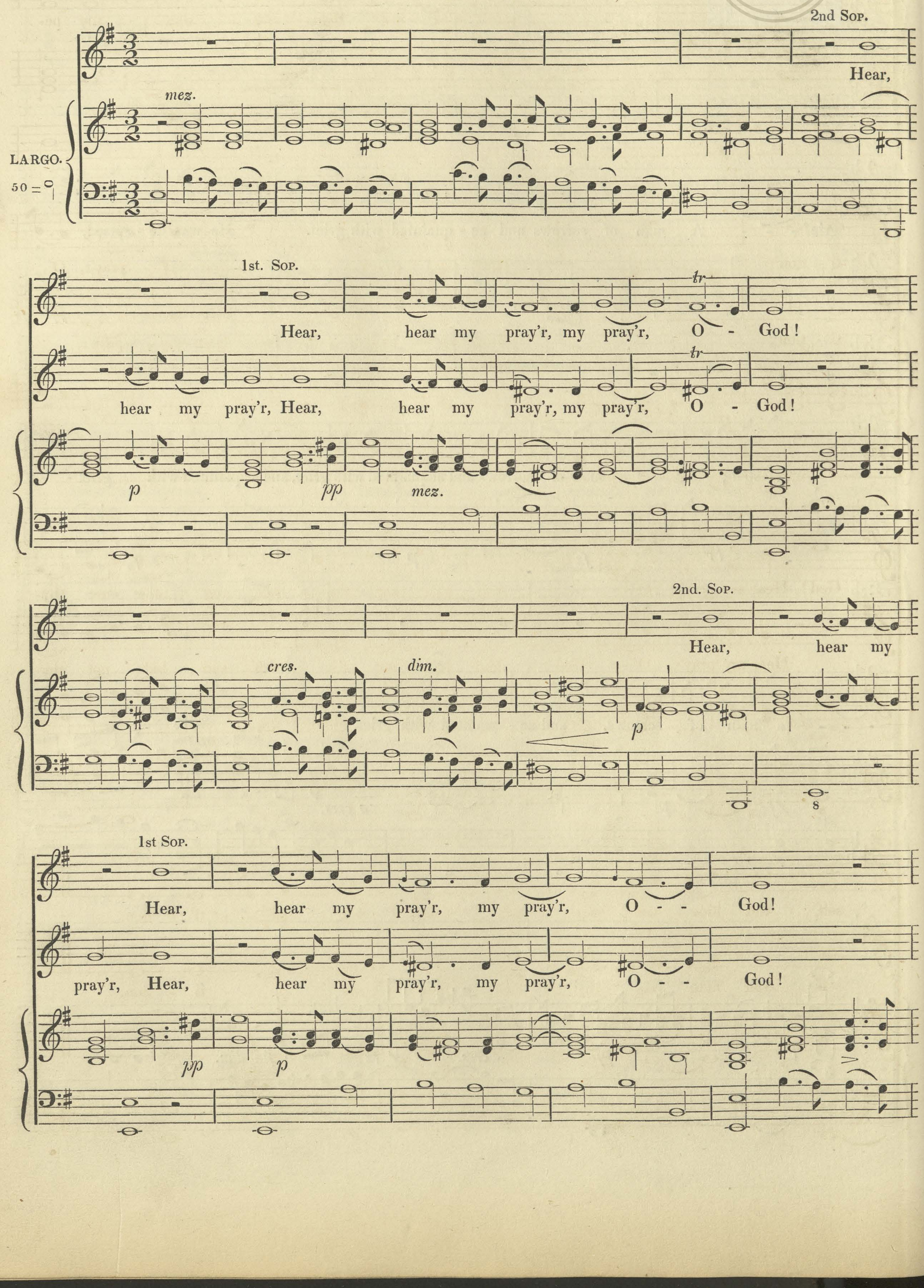
Royal
Academy
of Music
Library

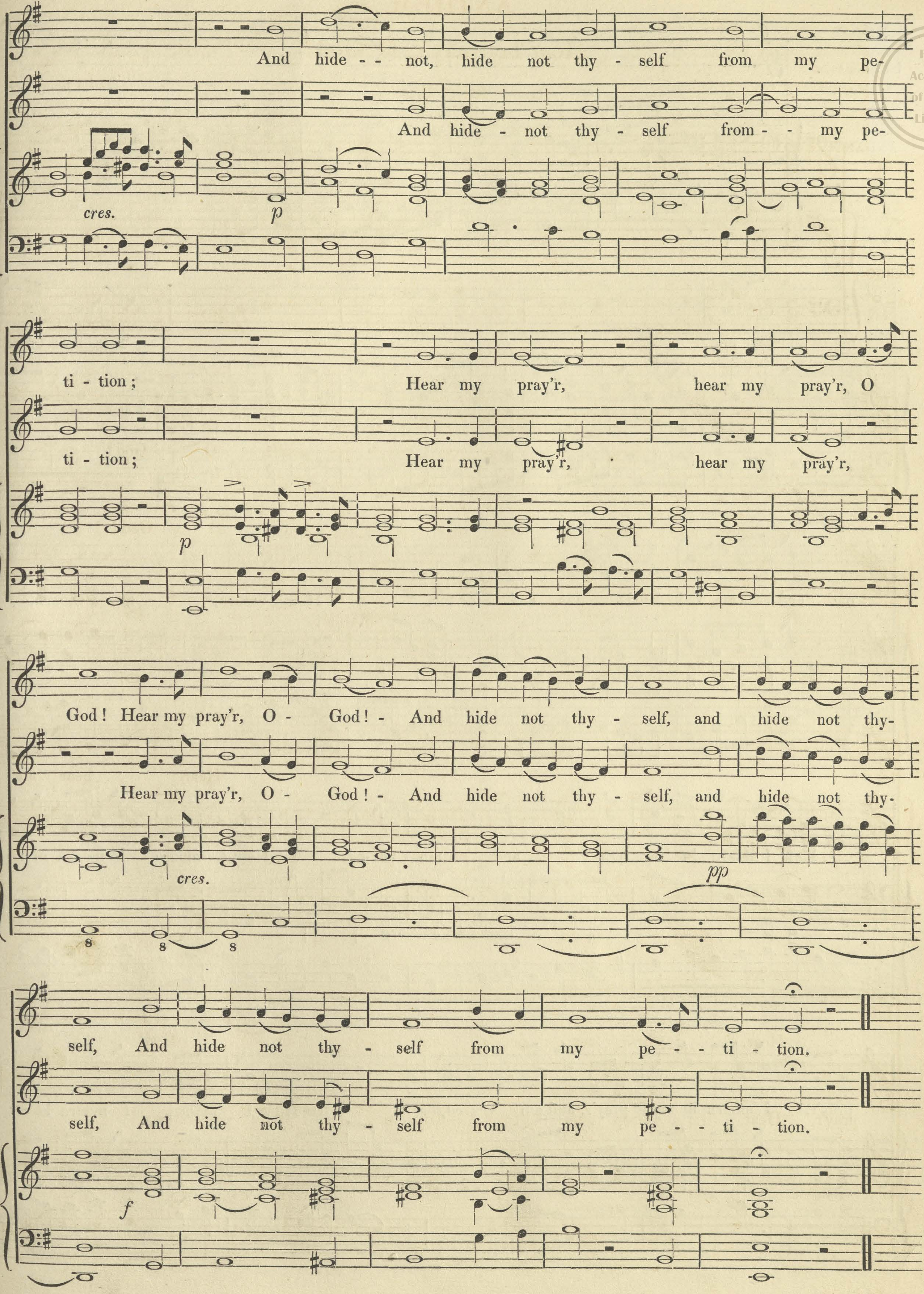

He was de - spi - sed and re-jected of men ; a man of sorrows and ac - quaint-ed with
f
p
f
p
grief - - - A man of sorrows and ac - quainted with grief. He was de - spised,
p
pp
rejected ; a man of sorrows and acquainted with grief, and acquainted with grief - -
pp
fz
p
pp
- - - a man of sorrows, and ac - quainted with grief.
tr
fz
p
cres.
p
pp
cres.
fz
p
dim.

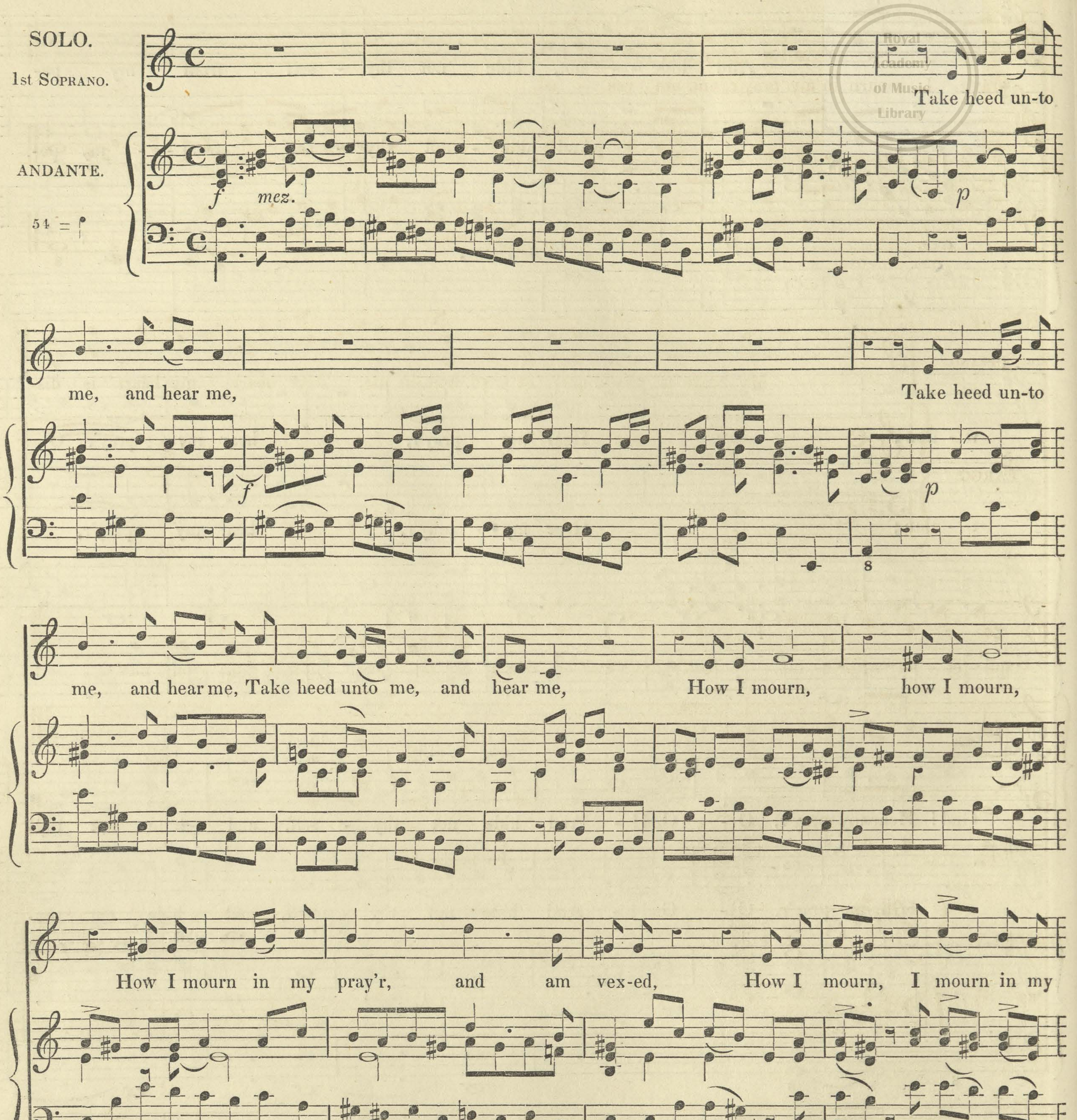
ANTHEM,

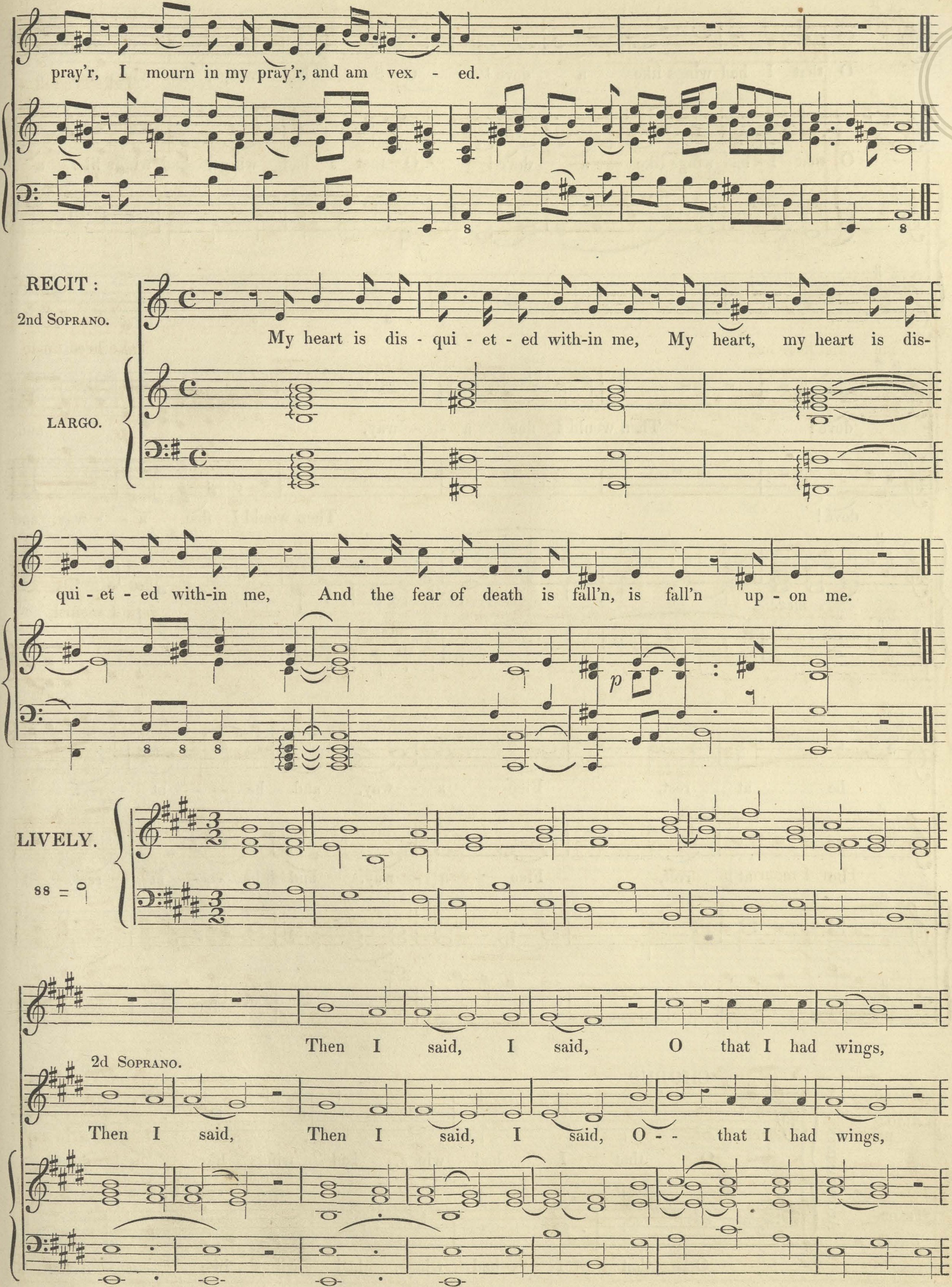
‘ Hear my pray’r, O God!’

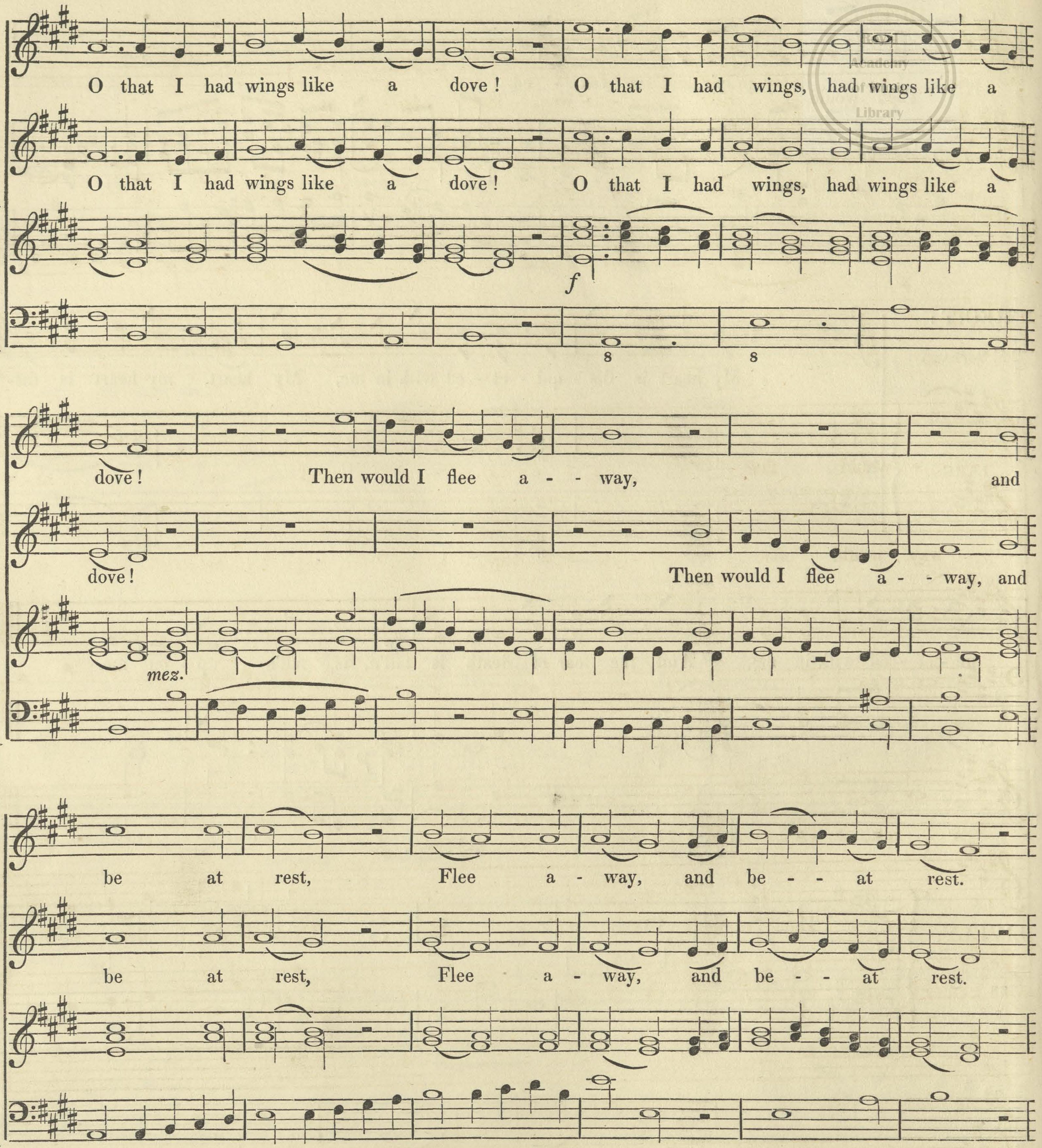
KENT.


2nd Sop.
Hear,
LARGO.
50 =
mez.
1st. Sop.
Hear, hear my pray’r, my pray’r, O - God!
hear my pray’r, Hear, hear my pray’r, my pray’r, O - God!
tr
tr
p
pp
mez.
2nd. Sop.
Hear, hear my
cres.
dim.
p
8
1st Sop.
Hear, hear my pray’r, my pray’r, O - - God!
pray’r, Hear, hear my pray’r, my pray’r, O - - God!
pp
p

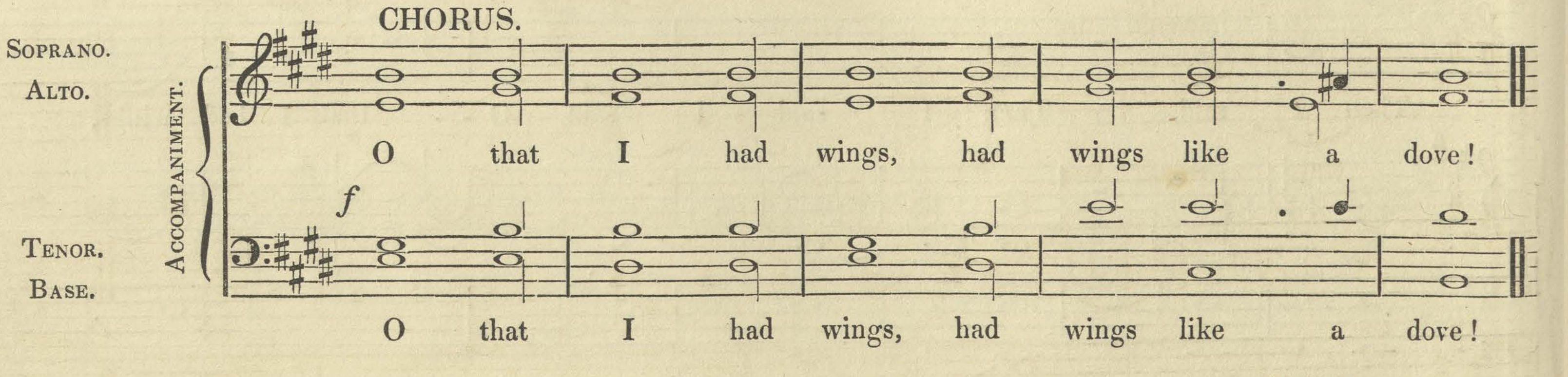

And hide - - not, hide not thy - self from my pe-
And hide - not thy - self from - - my pe-
cres.
p
ti - tion; Hear my pray'r, hear my pray'r, O
ti - tion; Hear my pray'r, hear my pray'r,
p
God! Hear my pray'r, O - God! - And hide not thy - self, and hide not thy-
Hear my pray'r, O - God! - And hide not thy - self, and hide not thy-
cres.
pp
8
8
8
self, And hide not thy - self from my pe - - ti - tion.
self, And hide not thy - self from my pe - - ti - tion.
f


SOLO.
1st Soprano.
ANDANTE.
54 = ♩
f
mez.
p
Take heed un-to
me, and hear me,
Take heed un-to
f
p
8
me, and hear me, Take heed unto me, and hear me,
How I mourn, how I mourn,
How I mourn in my pray'r, and am vex-ed,
How I mourn, I mourn in my
pray'r, I mourn in my pray'r, and am vex-ed,
How I mourn, I mourn in my

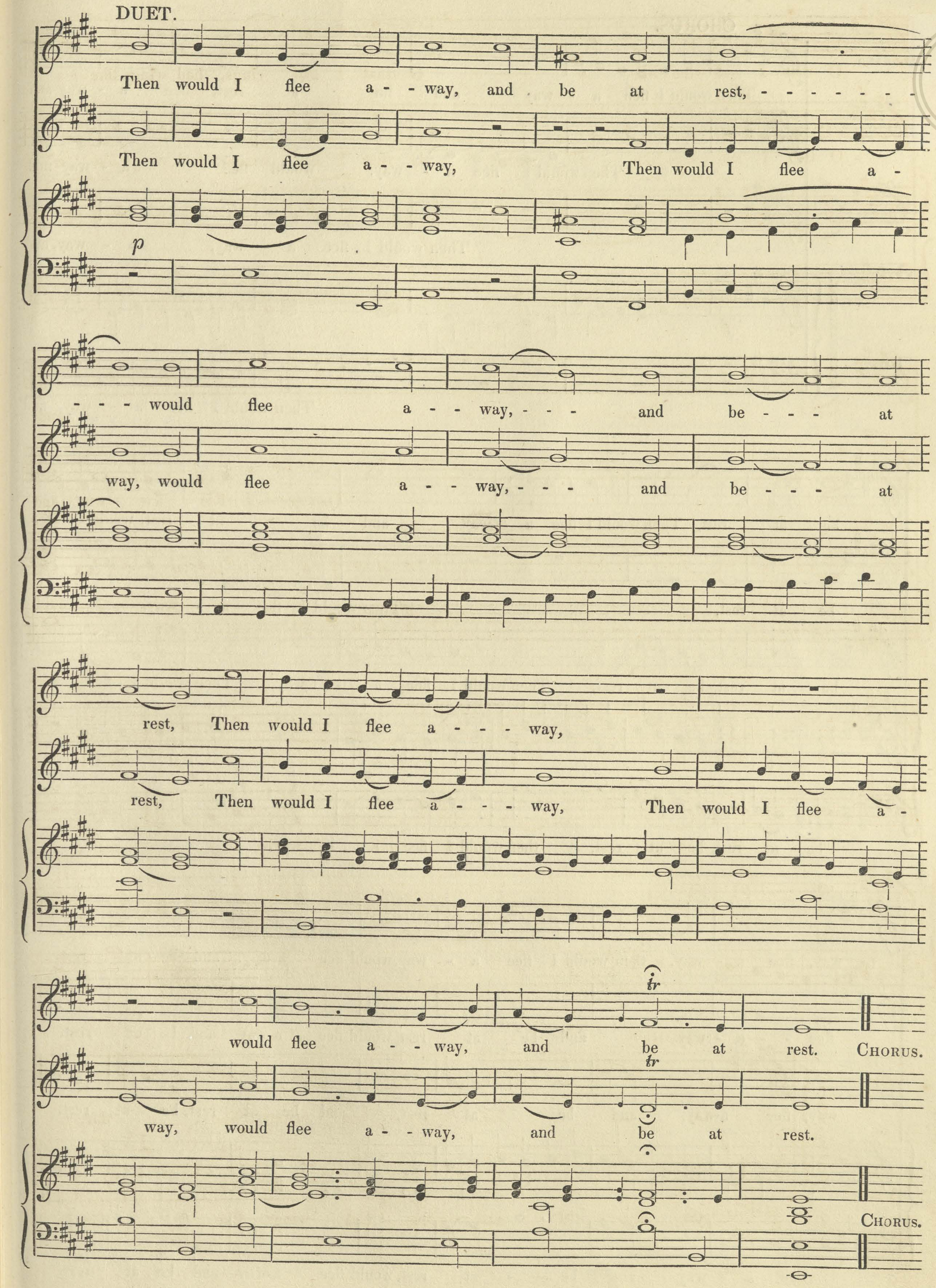

pray'r, I mourn in my pray'r, and am vex - ed.
RECIT:
2nd Soprano.
My heart is dis - qui - et - ed with-in me, My heart, my heart is dis-
LARGO.
qui - et - ed with-in me, And the fear of death is fall'n, is fall'n up - on me.
p
LIVELY.
88 =
Then I said, I said, O that I had wings,
2d Soprano.
Then I said, Then I said, I said, O - - that I had wings,


O that I had wings like a dove! O that I had wings, had wings like a
O that I had wings like a dove! O that I had wings, had wings like a
f
8
8
dove! Then would I flee a - - way, and
dove! Then would I flee a - - way, and
mez.
be at rest, Flee a - way, and be - - at rest.
be at rest, Flee a - way, and be - - at rest.

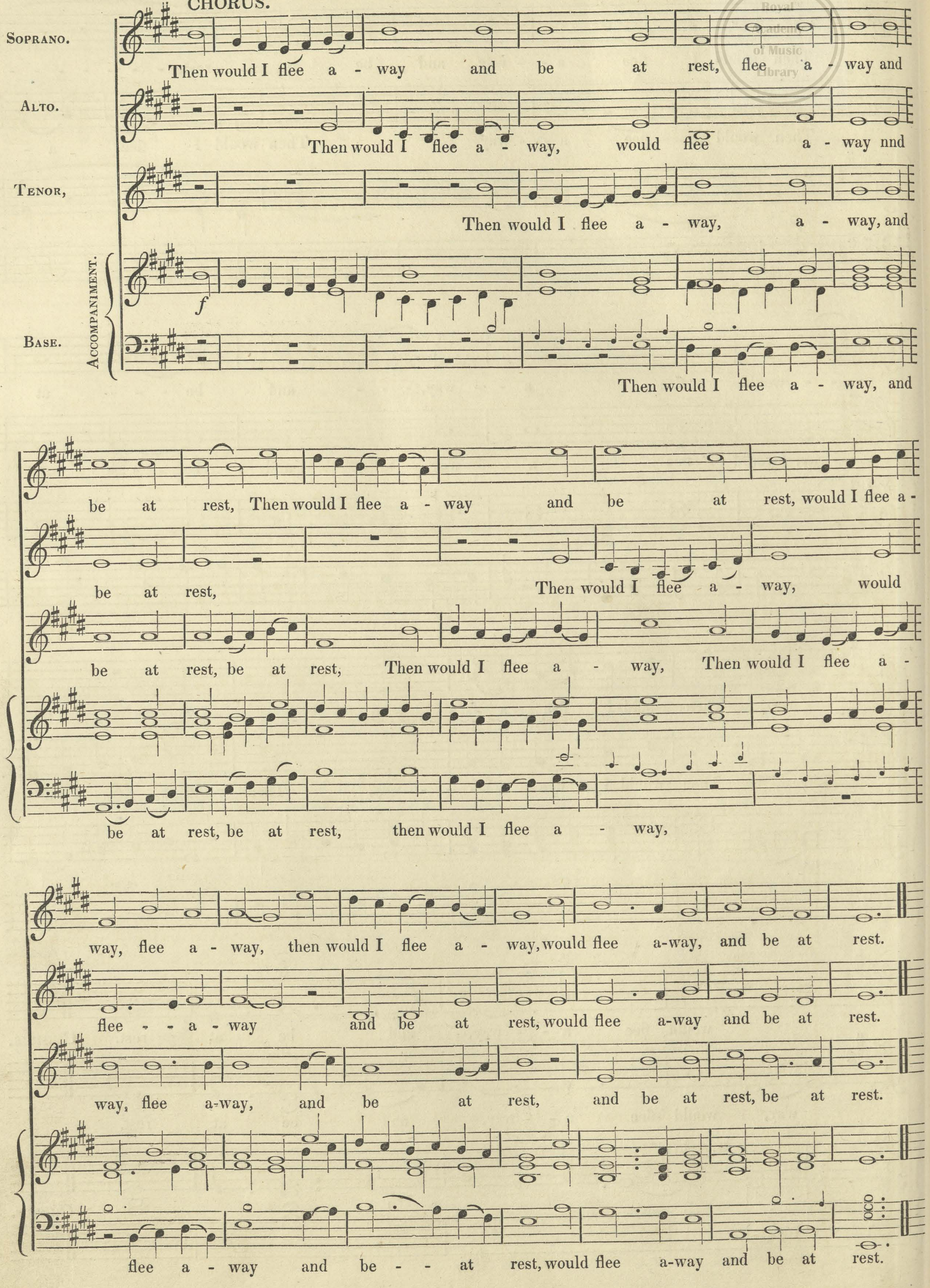
CHORUS.


SOPRANO.
ALTO.
ACCOMPANIMENT.
TENOR.
BASE.
O that I had wings, had wings like a dove!
f
O that I had wings, had wings like a dove!

Academy Library


DUET.
p
Then would I flee a - - way, and be at rest, - - - - - - - - - would flee a - - way, - - - and be - - - at rest, Then would I flee a - - way, would flee a - - way, and be at rest.
Then would I flee a - - way, Then would I flee a - way, would flee a - - way, - - - and be - - - at rest, Then would I flee a - - - way, Then would I flee a - way, would flee a - - way, and be at rest.
tr
tr
CHORUS.
CHORUS.

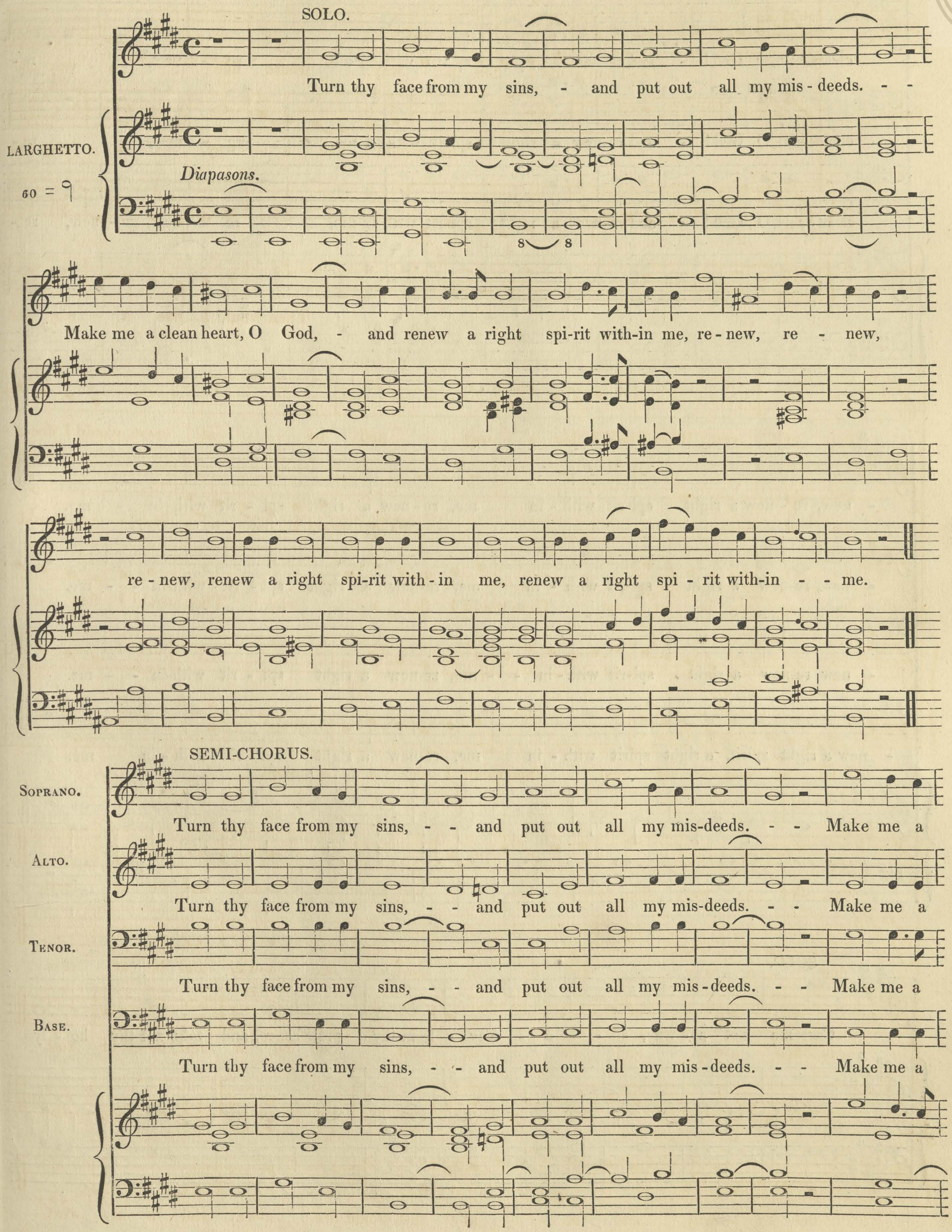
CHORUS.

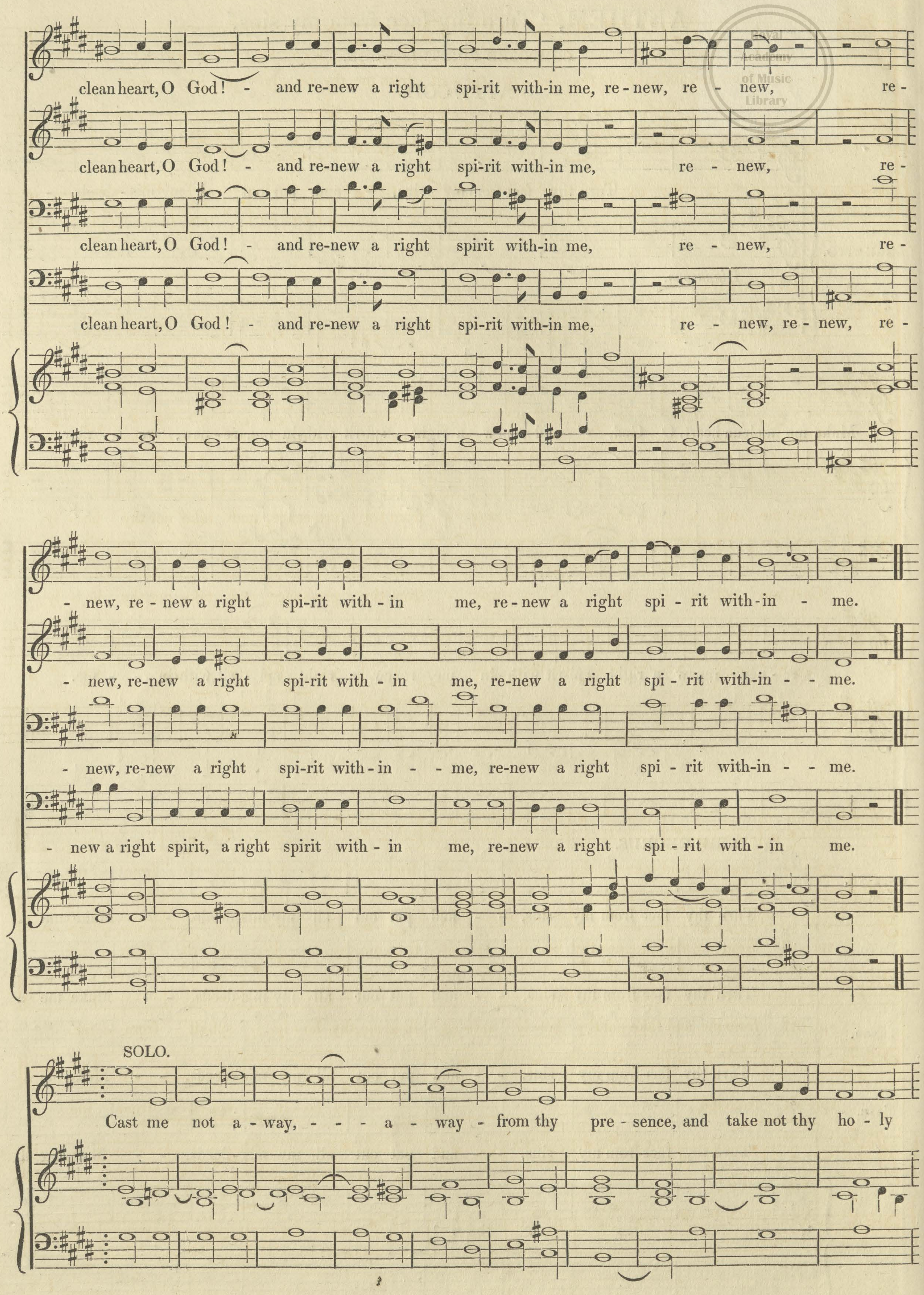

Soprano.
Alto.
Tenor,
Base.
Accompaniment.
f
Then would I flee a - way and be at rest, flee a - way and
Then would I flee a - way, would flee a - way nnd
Then would I flee a - way, a - way, and
Then would I flee a - way, and
be at rest, Then would I flee a - way and be at rest, would I flee a -
be at rest, Then would I flee a - way, would
be at rest, be at rest, Then would I flee a - way, Then would I flee a -
be at rest, be at rest, then would I flee a - way,
way, flee a - way, then would I flee a - way, would flee a-way, and be at rest.
flee - - a - way and be at rest, would flee a-way and be at rest.
way, flee a-way, and be at rest, and be at rest, be at rest.
flee a - way and be - - at rest, would flee a-way and be at rest.

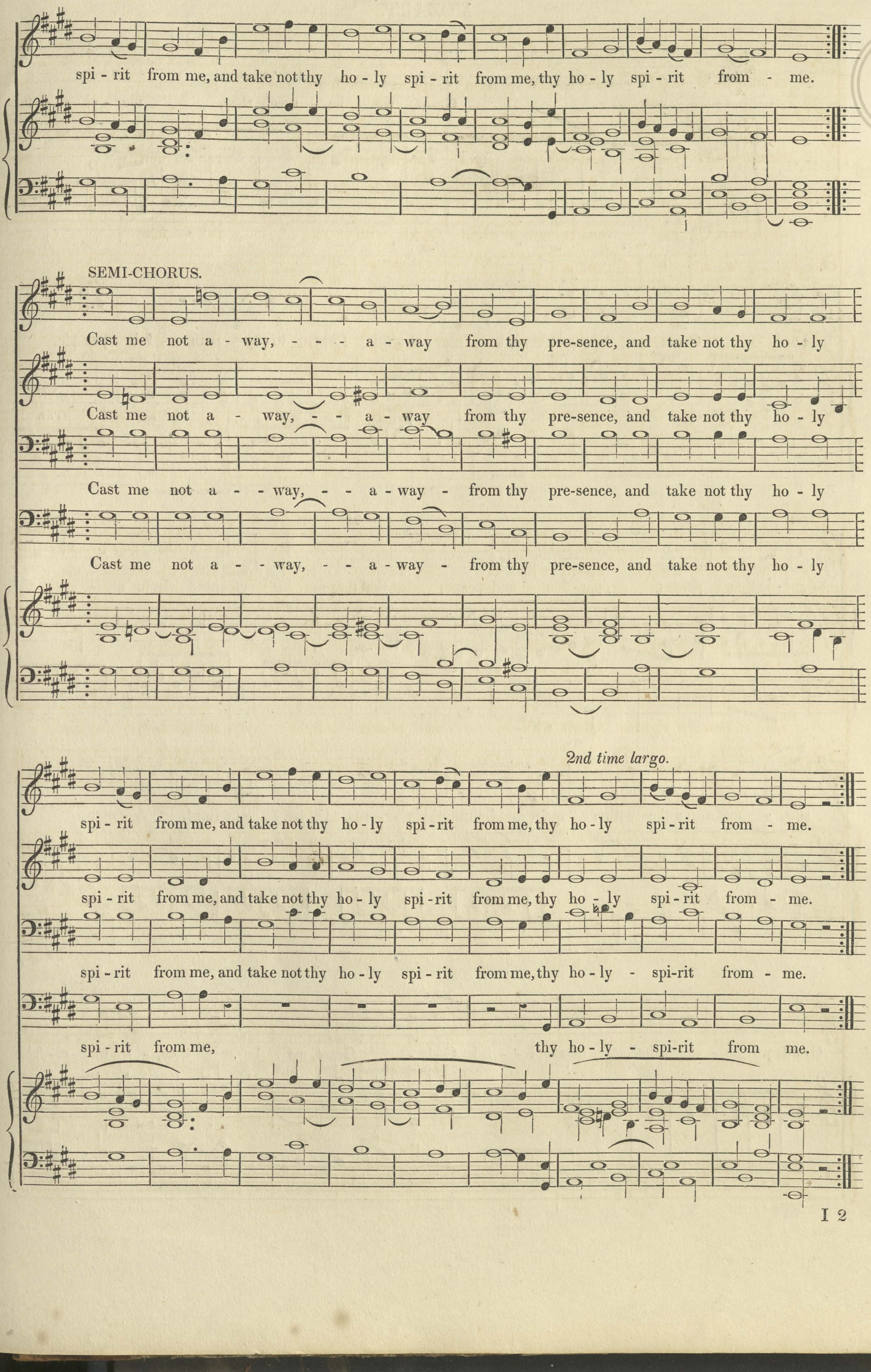
ANTHEM, 'Turn thy face from my sins,'

COMPOSED FOR THIS WORK.

ATTWOOD.

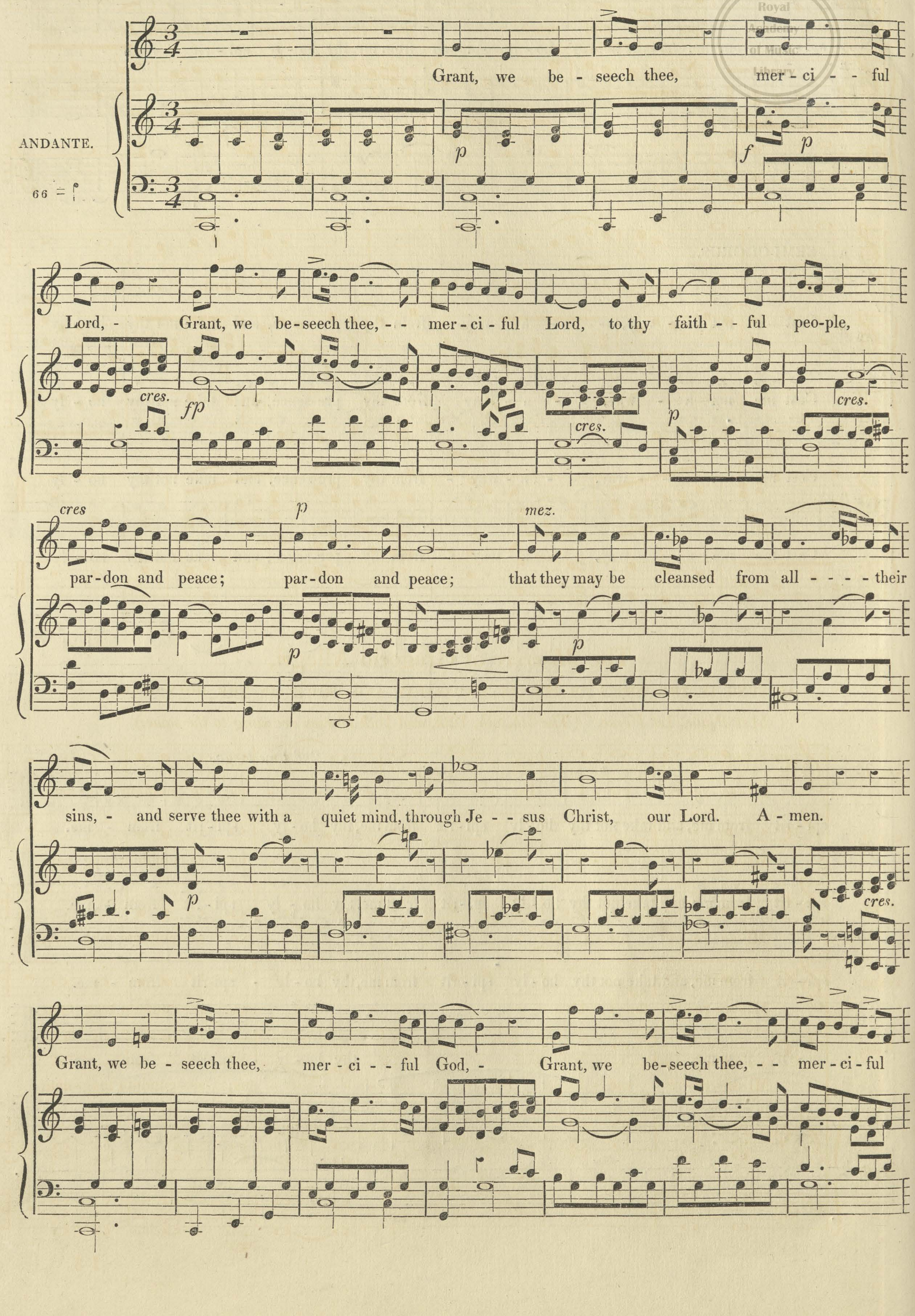

SOLO.
Turn thy face from my sins, - and put out all my mis-deeds. - -
LARGHETTO.
60 = ♩
Diapasons.
8
8
Make me a clean heart, O God, - and renew a right spi-rit with-in me, re-new, re - new,
re-new, renew a right spi-rit with-in me, renew a right spi - rit with-in - me.
SEMI-CHORUS.
Soprano.
Turn thy face from my sins, - - and put out all my mis-deeds. - - Make me a
Alto.
Turn thy face from my sins, - - and put out all my mis-deeds. - - Make me a
Tenor.
Turn thy face from my sins, - - and put out all my mis-deeds. - - Make me a
Base.
Turn thy face from my sins, - - and put out all my mis-deeds. - - Make me a

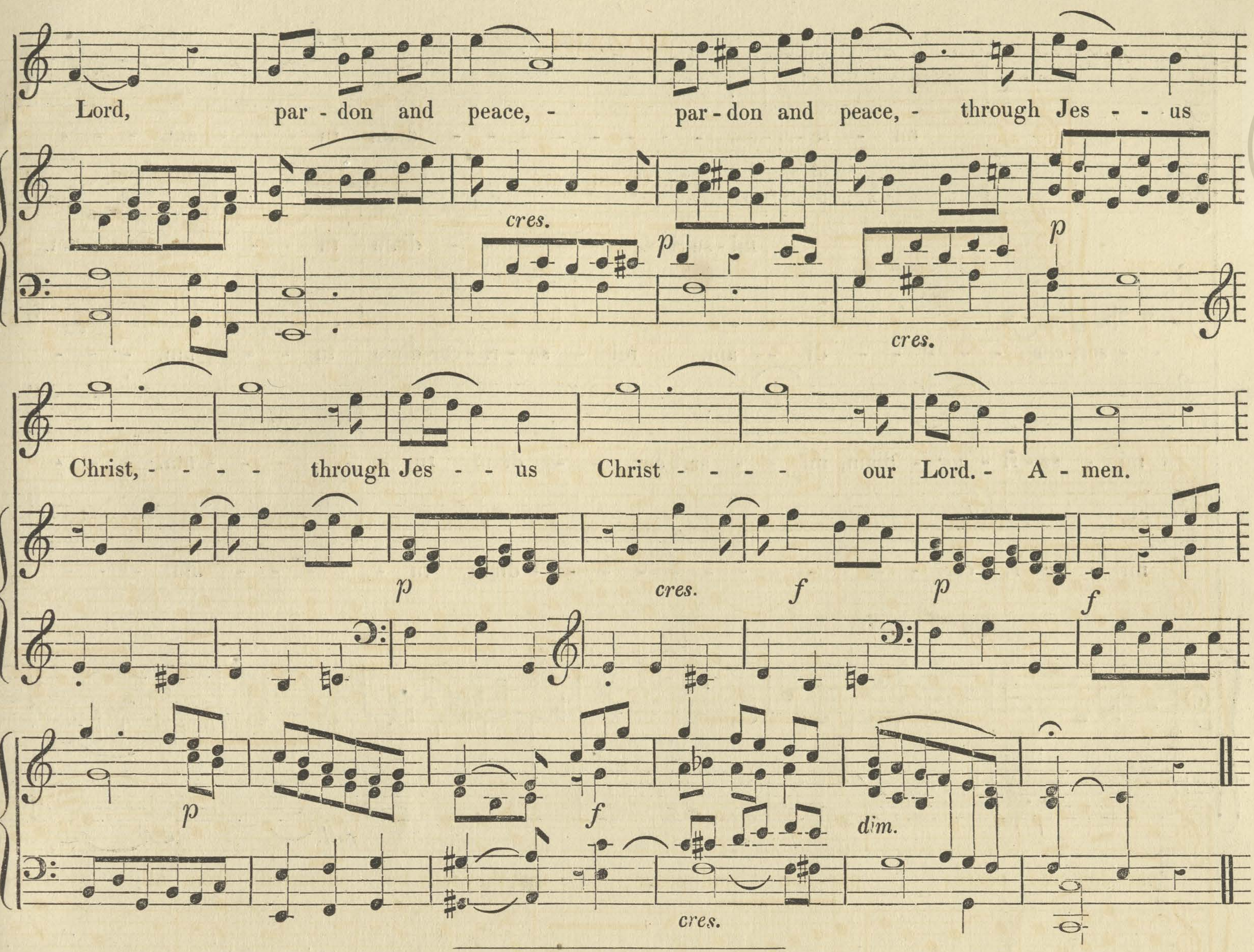

clean heart, O God! - and re-new a right spi-rit with-in me, re-new, re - new, re -
clean heart, O God! - and re-new a right spi-rit with-in me, re - new, re -
clean heart, O God! - and re-new a right spirit with-in me, re - new, re -
clean heart, O God! - and re-new a right spi-rit with-in me, re - new, re - new, re -
- new, re - new a right spi-rit with - in me, re-new a right spi - rit with-in - me.
- new, re-new a right spi-rit with - in me, re-new a right spi - rit with-in - - me.
- new, re-new a right spirit with - in - - me, re-new a right spi - rit with-in - - me.
- new a right spirit, a right spirit with - in me, re-new a right spi - rit with - in me.
SOLO.
Cast me not a - way, - - - a - way - from thy pre - sence, and take not thy ho - ly


spi - rit from me, and take not thy ho - ly spi - rit from me, thy ho - ly spi - rit from - me.
SEMI-CHORUS.
Cast me not a - way, - - - a - way from thy pre-sence, and take not thy ho - ly
Cast me not a - way, - - a - way from thy pre-sence, and take not thy ho - ly
Cast me not a - - way, - - a - way - from thy pre-sence, and take not thy ho - ly
Cast me not a - - way, - - a - way - from thy pre-sence, and take not thy ho - ly
2nd time largo.
spi - rit from me, and take not thy ho - ly spi - rit from me, thy ho - ly spi - rit from - me.
spi - rit from me, and take not thy ho - ly spi - rit from me, thy ho - ly spi - rit from - me.
spi - rit from me, and take not thy ho - ly spi - rit from me, thy ho - ly - spi-rit from - me.
spi - rit from me, thy ho - ly - spi-rit from me.

AIR,

MOZART.

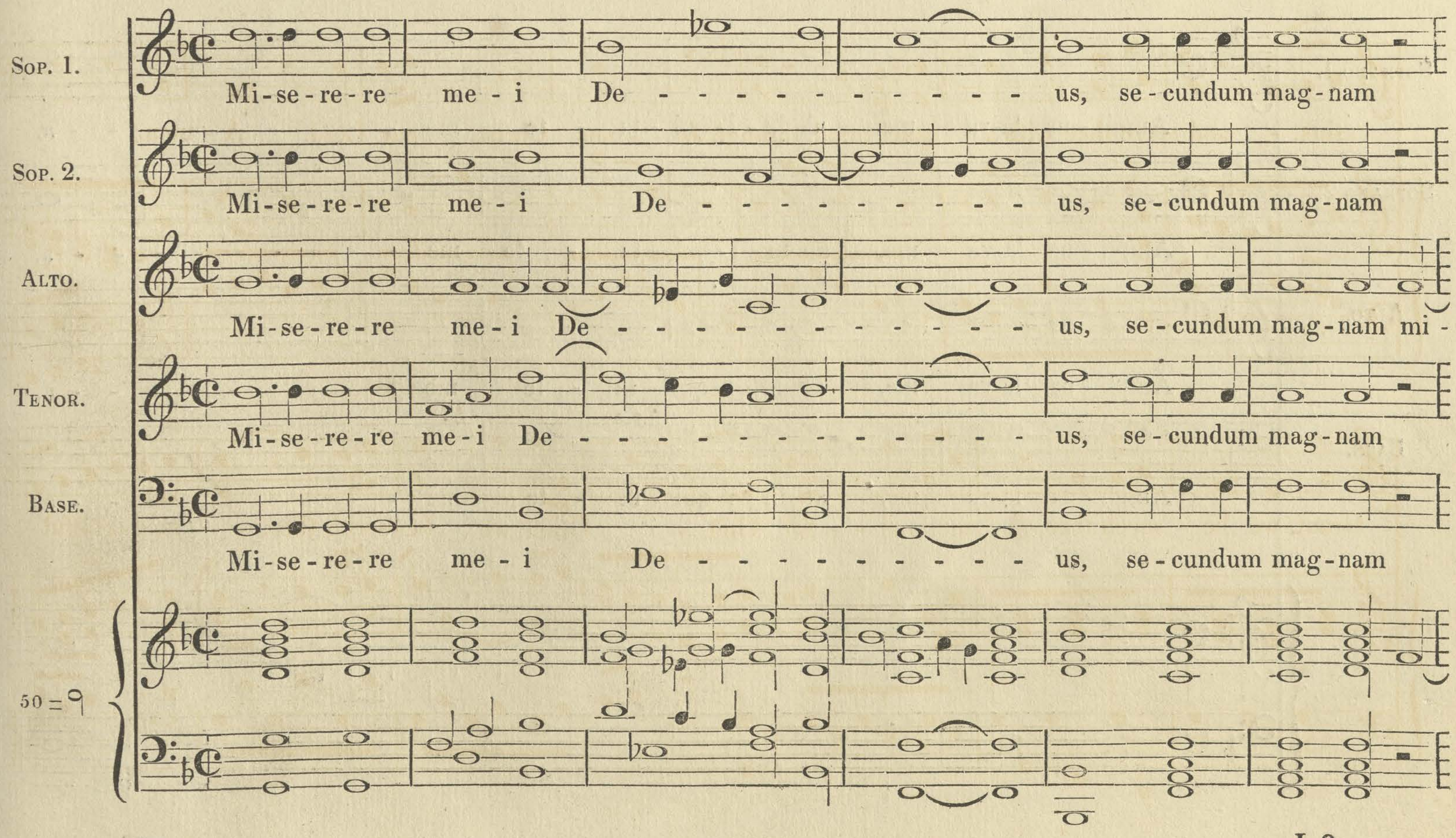

ANDANTE.
66 = ♩
Grant, we be - seech thee, mer - ci - - ful
Lord, - Grant, we be-seech thee, - - mer-ci-ful Lord, to thy faith - - ful peo-ple,
cres.
fp
p
f
mez.
par-don and peace; par-don and peace; that they may be cleansed from all - - - - their
sins, - and serve thee with a quiet mind, through Je - - sus Christ, our Lord. A - men.
Grant, we be - seech thee, mer - ci - - ful God, - Grant, we be-seech thee, - - mer-ci-ful

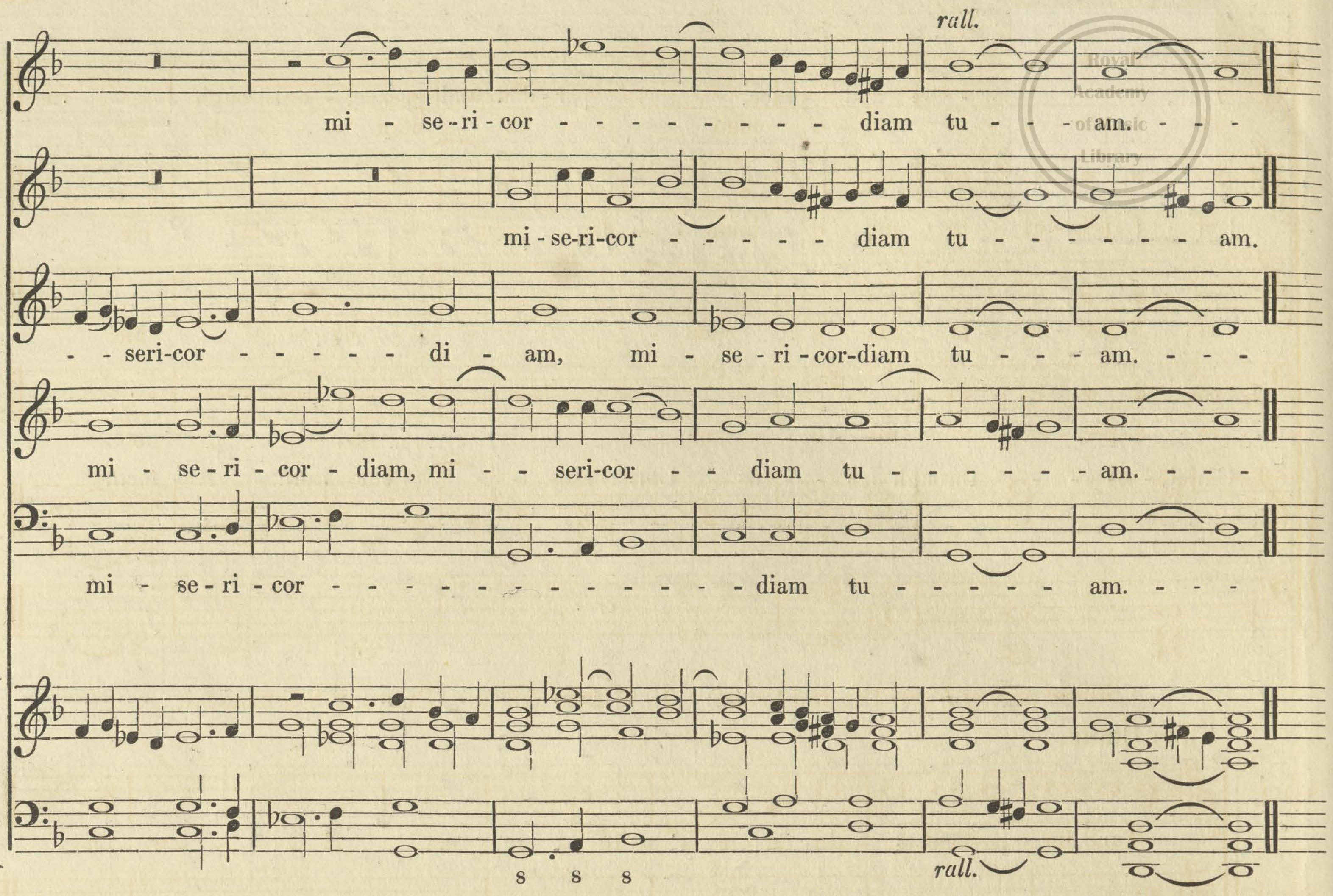

Lord, pardon and peace, - pardon and peace, - through Jes - - us
cres.
p
p
cres.
Christ, - - - - through Jes - - us Christ - - - - our Lord. - A - men.
p
cres.
f
p
f
p
f
dim.
cres.

The *Miserere* of Gregorio Allegri,

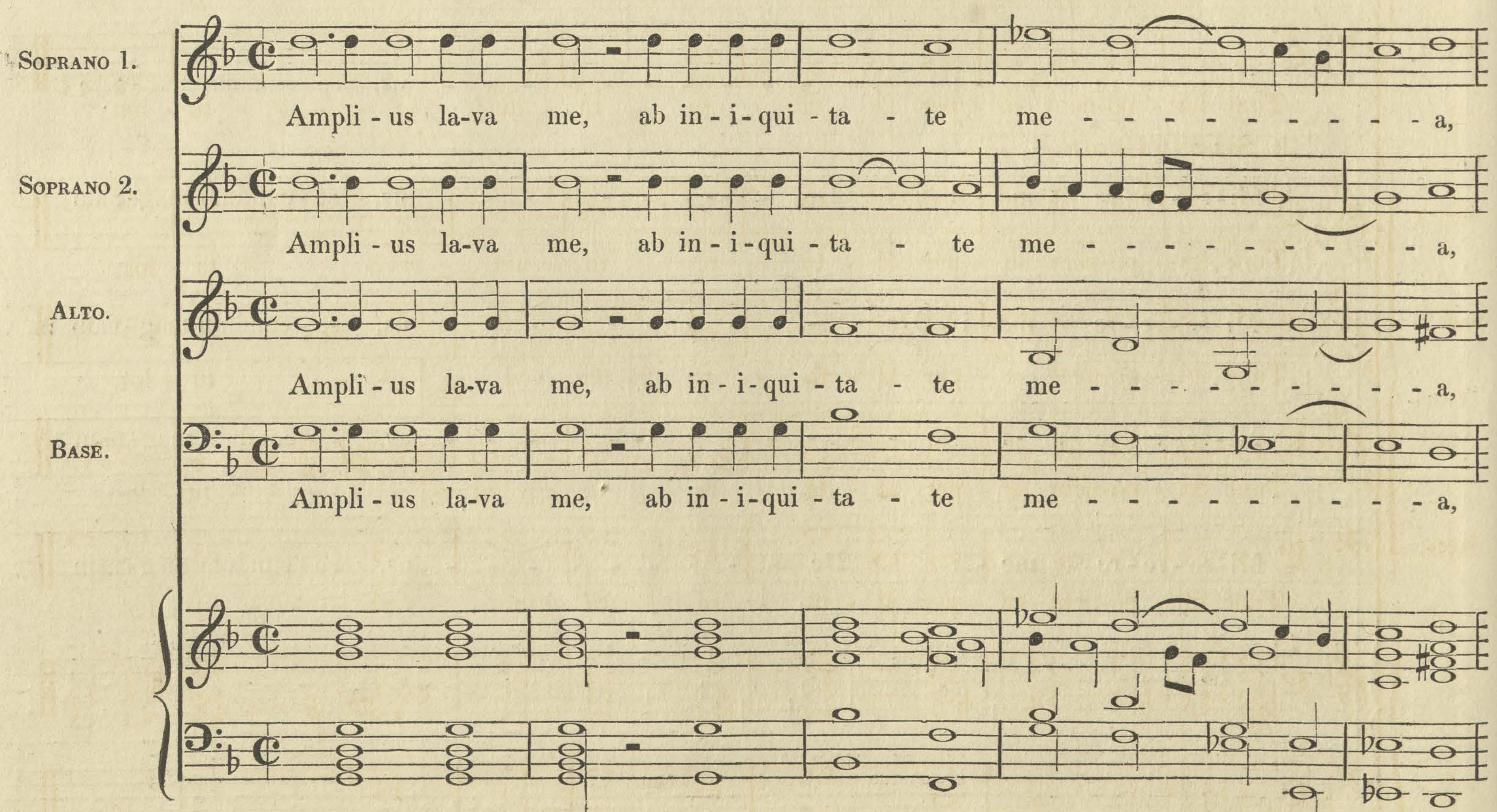
AS SUNG IN THE POPE'S CHAPEL ON WEDNESDAY AND FRIDAY IN THE HOLY WEEK.

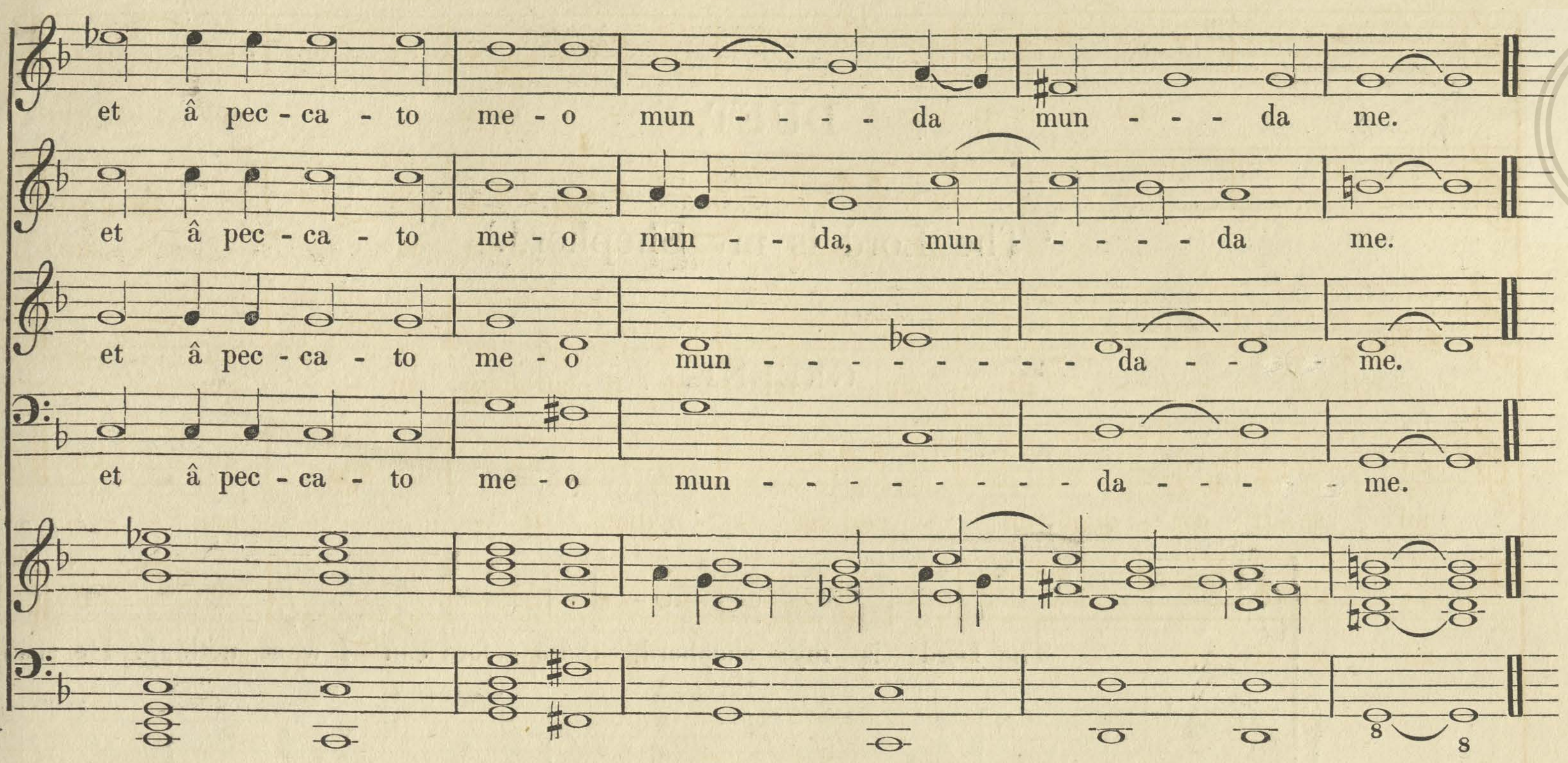
51*st Psalm,* 1*st Verse.* (*The* 4*th,* 8*th,* 12*th, and* 16*th Verses are sung to the same.*)


Sop. 1.
Mi - se - re - re me - i De - - - - - - - - - - - - us, se - cundum mag - nam
Sop. 2.
Mi - se - re - re me - i De - - - - - - - - - - us, se - cundum mag - nam
Alto.
Mi - se - re - re me - i De - - - - - - - - - - - - us, se - cundum mag - nam mi -
Tenor.
Mi - se - re - re me - i De - - - - - - - - - - - - - - us, se - cundum mag - nam
Base.
Mi - se - re - re me - i De - - - - - - - - - - - us, se - cundum mag - nam
50 = ♩

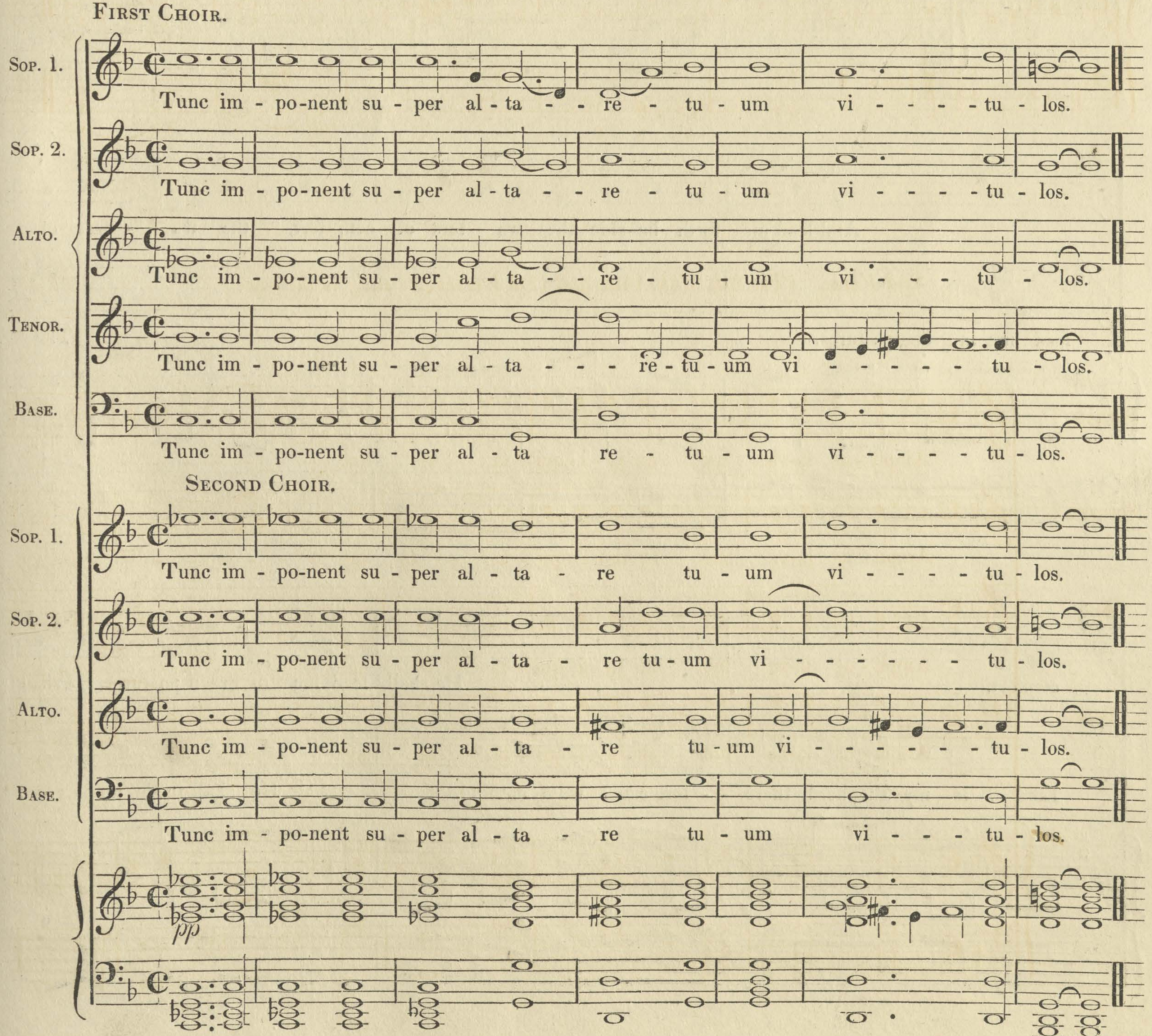

rall.
mi - se-ri-cor - - - - - - - - - diam tu - - - am. - - -
mi-se-ri-cor - - - - - diam tu - - - - - - - am.
- - seri-cor - - - - - di - am, mi - se-ri-cor-diam tu - - - - am. - - -
mi - se - ri - cor - diam, mi - - seri-cor - - diam tu - - - - - - - am. - - -
mi - se - ri - cor - - - - - - - - - - - - - - diam tu - - - - - - am. - - -
8 8 8
rall.

2nd Verse. (The 6th, 10th, 14th, and 18th Verses are sung to the same.)


Soprano 1.
Ampli - us la-va me, ab in - i - qui - ta - te me - - - - - - - - - - a,
Soprano 2.
Ampli - us la-va me, ab in - i - qui - ta - te me - - - - - - - - - - a,
Alto.
Ampli - us la-va me, ab in - i - qui - ta - te me - - - - - - - - - - a,
Base.
Ampli - us la-va me, ab in - i - qui - ta - te me - - - - - - - - - - a,


et â pec - ca - to me - o mun - - - - da mun - - - da me.
et â pec - ca - to me - o mun - - da, mun - - - - - da me.
et â pec - ca - to me - o mun - - - - - - - - - da - - - me.
et â pec - ca - to me - o mun - - - - - - - - - da - - - - me.

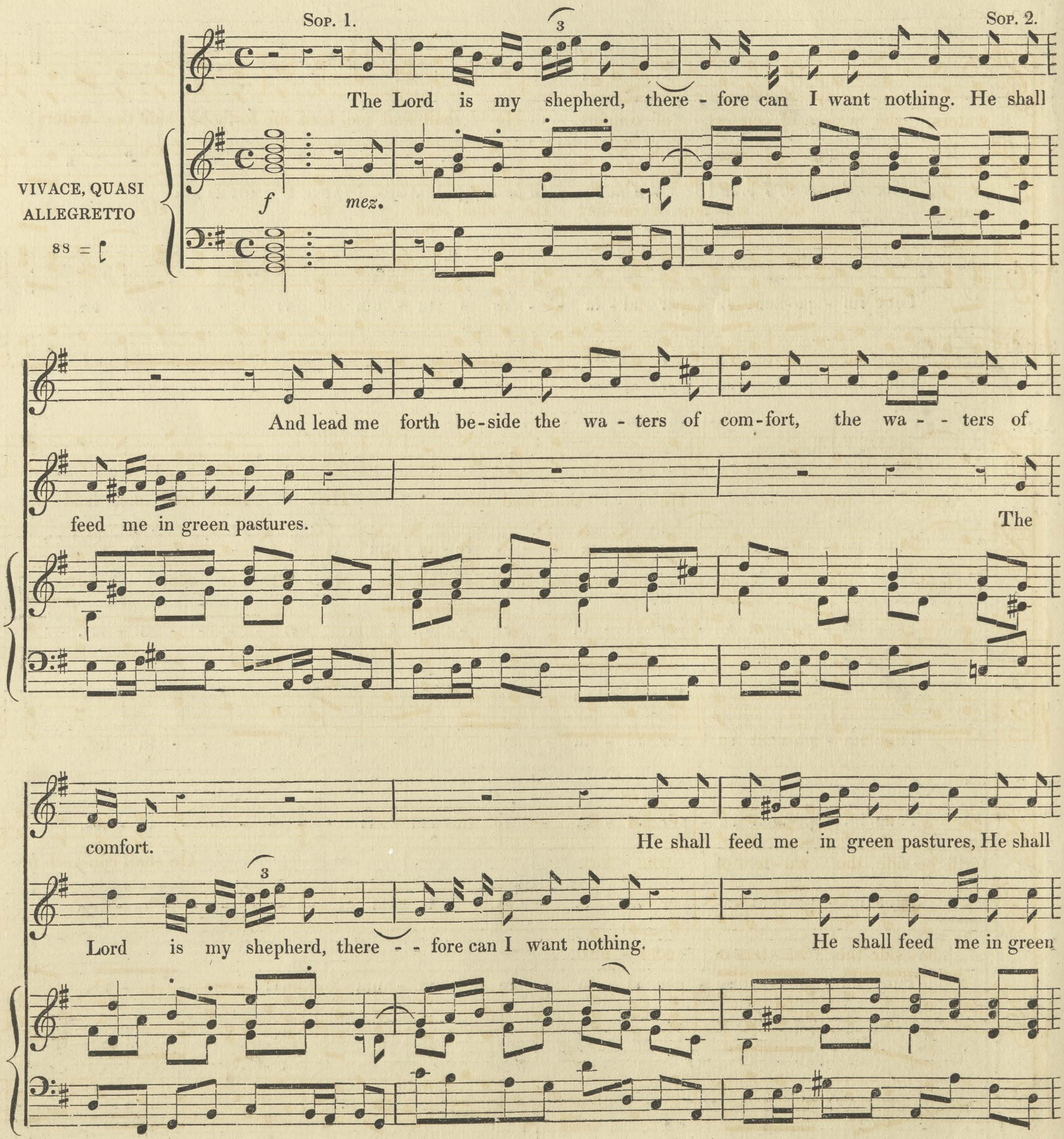
Second part of Verse 19; *two Choirs. To be sung* ADAGIO, PIANO, E SMORZANDO.

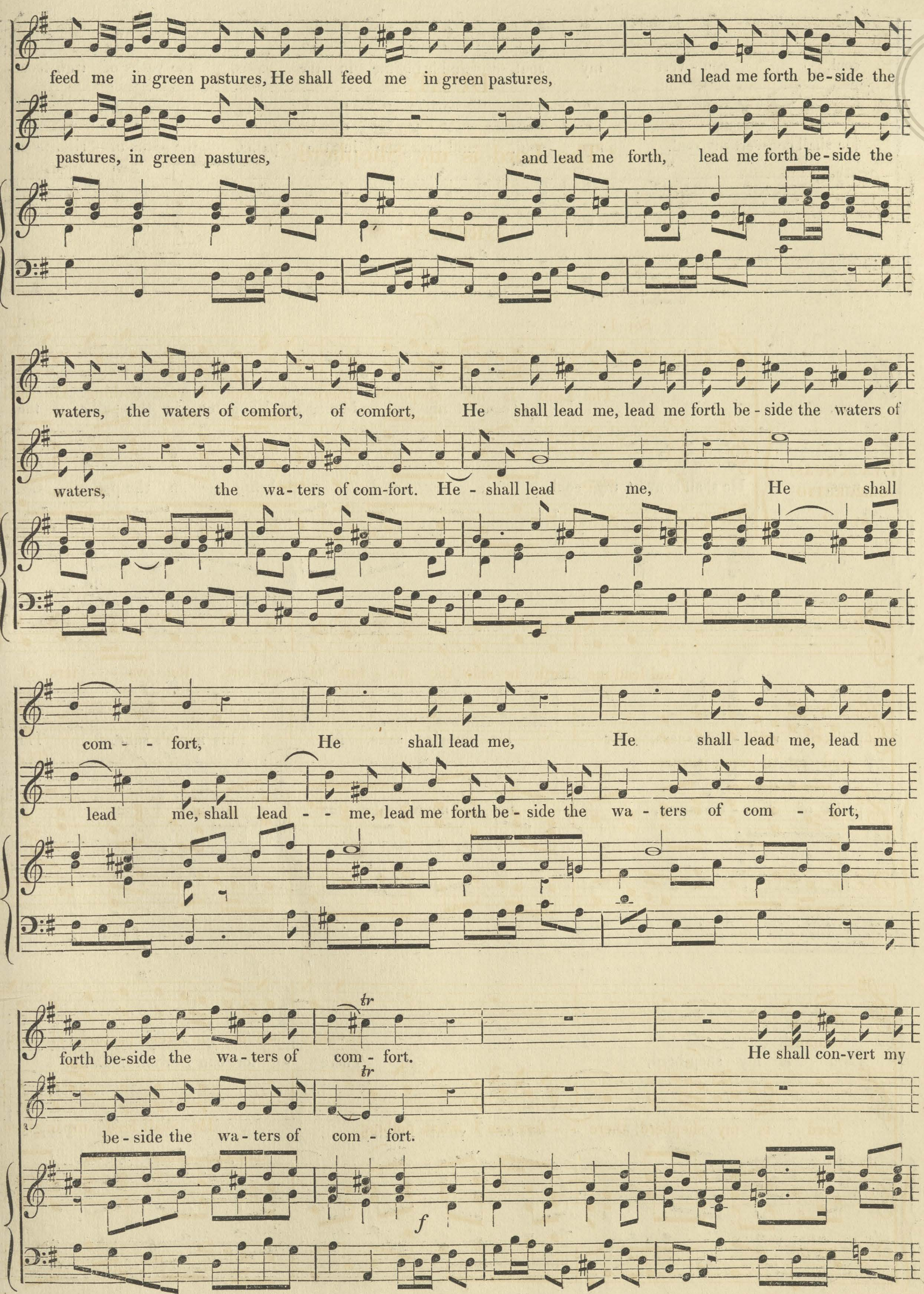

FIRST CHOIR.
SOP. 1.
Tunc im - po-nent su - per al - ta - - re - tu - um vi - - - - tu - los.
SOP. 2.
Tunc im - po-nent su - per al - ta - - re - tu - um vi - - - - tu - los.
ALTO.
Tunc im - po-nent su - per al - ta - - re - tu - um vi - - - - tu - los.
TENOR.
Tunc im - po-nent su - per al - ta - - - re - tu - um vi - - - - - - tu - los.
BASE.
Tunc im - po-nent su - per al - ta re - tu - um vi - - - - tu - los.
SECOND CHOIR.
SOP. 1.
Tunc im - po-nent su - per al - ta - re tu - um vi - - - - tu - los.
SOP. 2.
Tunc im - po-nent su - per al - ta - re tu - um vi - - - - - - - tu - los.
ALTO.
Tunc im - po-nent su - per al - ta - re tu - um vi - - - - - - - tu - los.
BASE.
Tunc im - po-nent su - per al - ta - re tu - um vi - - - tu - los.
pp

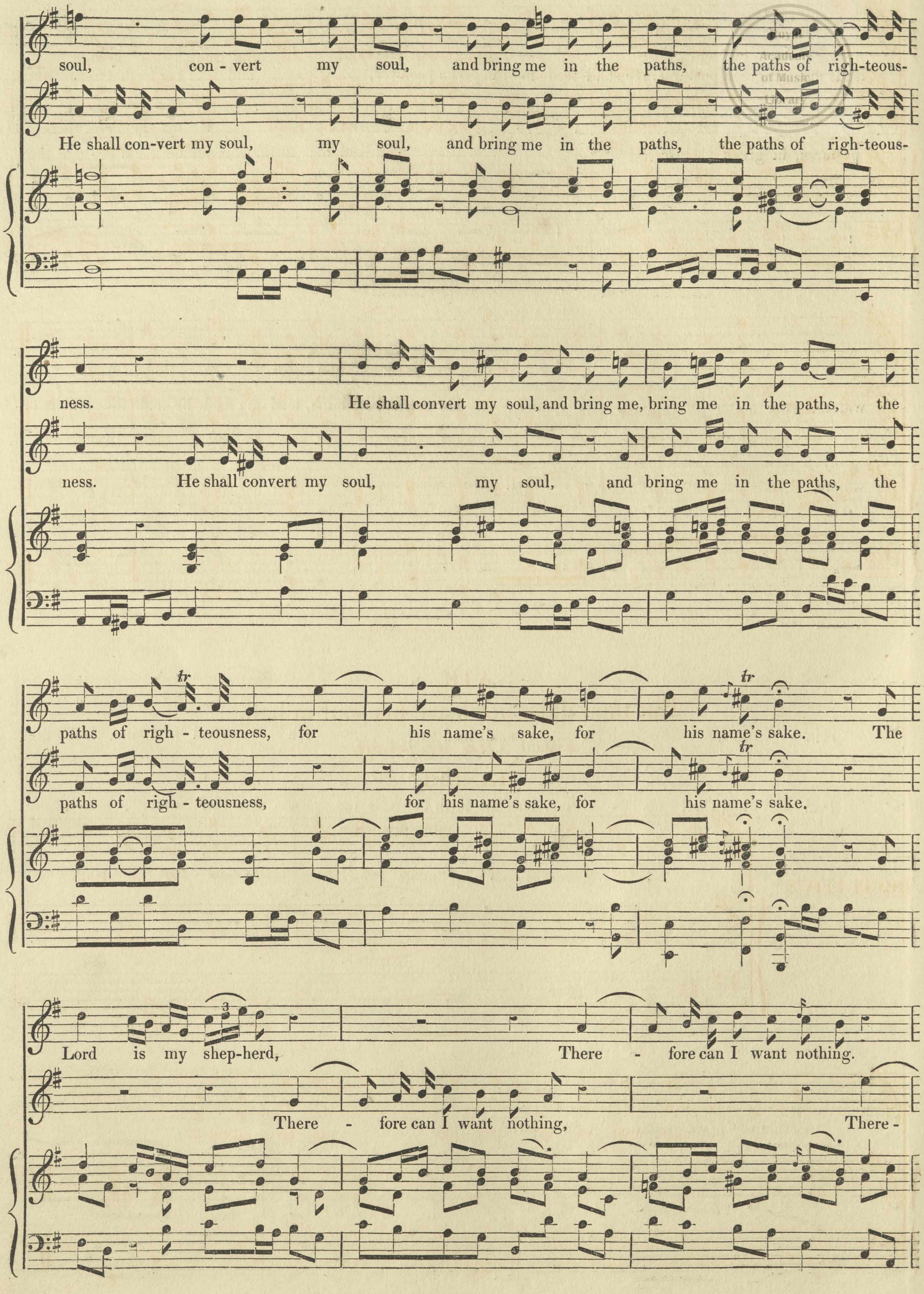
DUET,

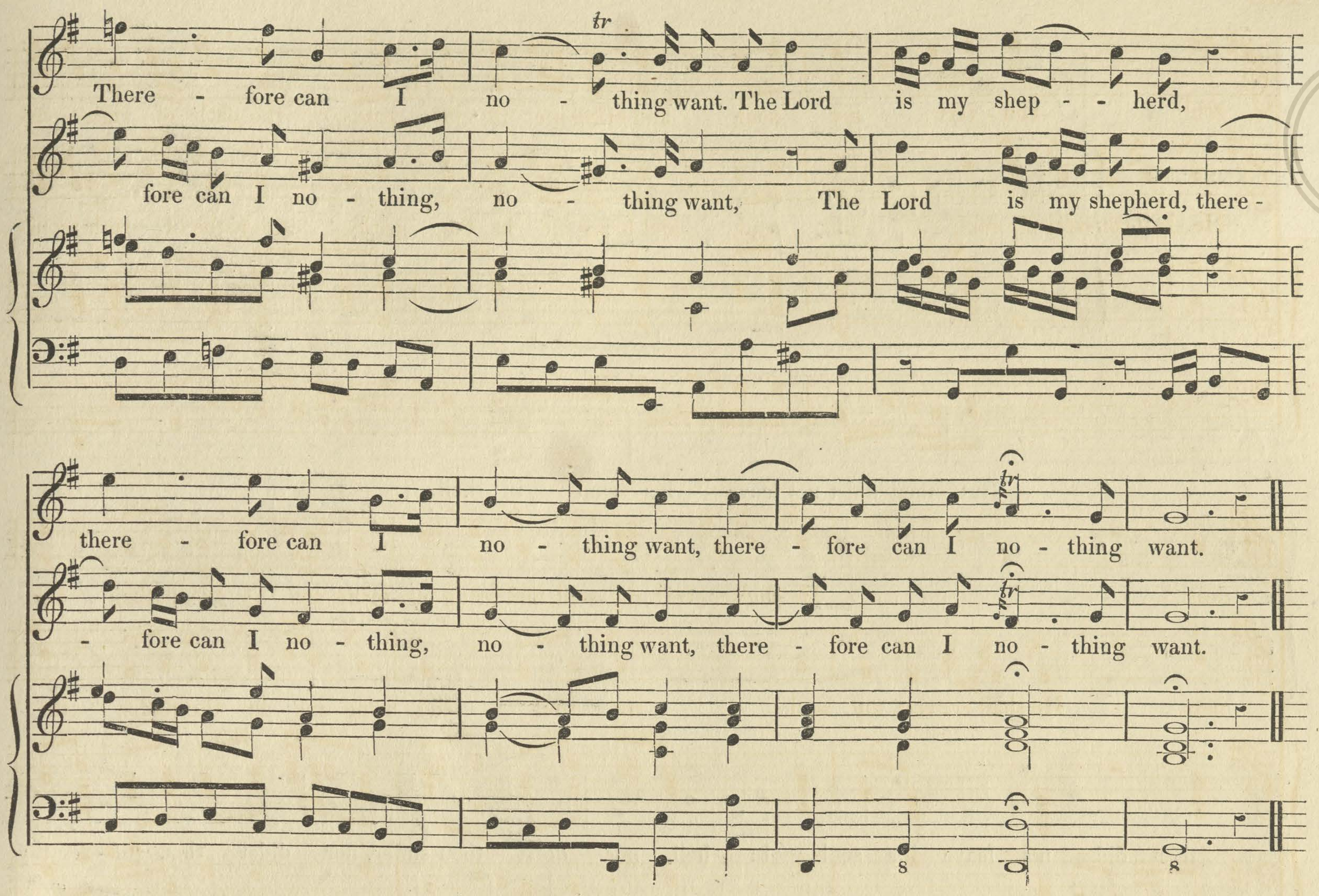
‘The Lord is my Shepherd.’

GREENE.


Sop. 1.
Sop. 2.
VIVACE, QUASI ALLEGRETTO
88 =
f
mez.
The Lord is my shepherd, there - fore can I want nothing. He shall
And lead me forth be-side the wa - ters of com-fort, the wa - - ters of
feed me in green pastures.
The
comfort.
He shall feed me in green pastures, He shall
Lord is my shepherd, there - - fore can I want nothing.
He shall feed me in green
3


feed me in green pastures, He shall feed me in green pastures, and lead me forth be-side the
pastures, in green pastures, and lead me forth, lead me forth be-side the
waters, the waters of comfort, of comfort, He shall lead me, lead me forth be-side the waters of
waters, the wa-ters of com-fort. He - shall lead me, He shall
com - - fort, He shall lead me, He shall lead me, lead me
lead me, shall lead - - me, lead me forth be-side the wa-ters of com - fort,
forth be-side the wa-ters of com - fort. He shall con-vert my
tr
be-side the wa-ters of com - fort.
tr
f


soul, con - vert my soul, and bring me in the paths, the paths of righ-teous-
He shall con-vert my soul, my soul, and bring me in the paths, the paths of righ-teous-
ness. He shall convert my soul, and bring me, bring me in the paths, the
ness. He shall convert my soul, my soul, and bring me in the paths, the
tr
paths of righ - teousness, for his name's sake, for his name's sake. The
tr
paths of righ - teousness, for his name's sake, for his name's sake.
3
Lord is my shep-herd, There - fore can I want nothing.
There - fore can I want nothing, There -

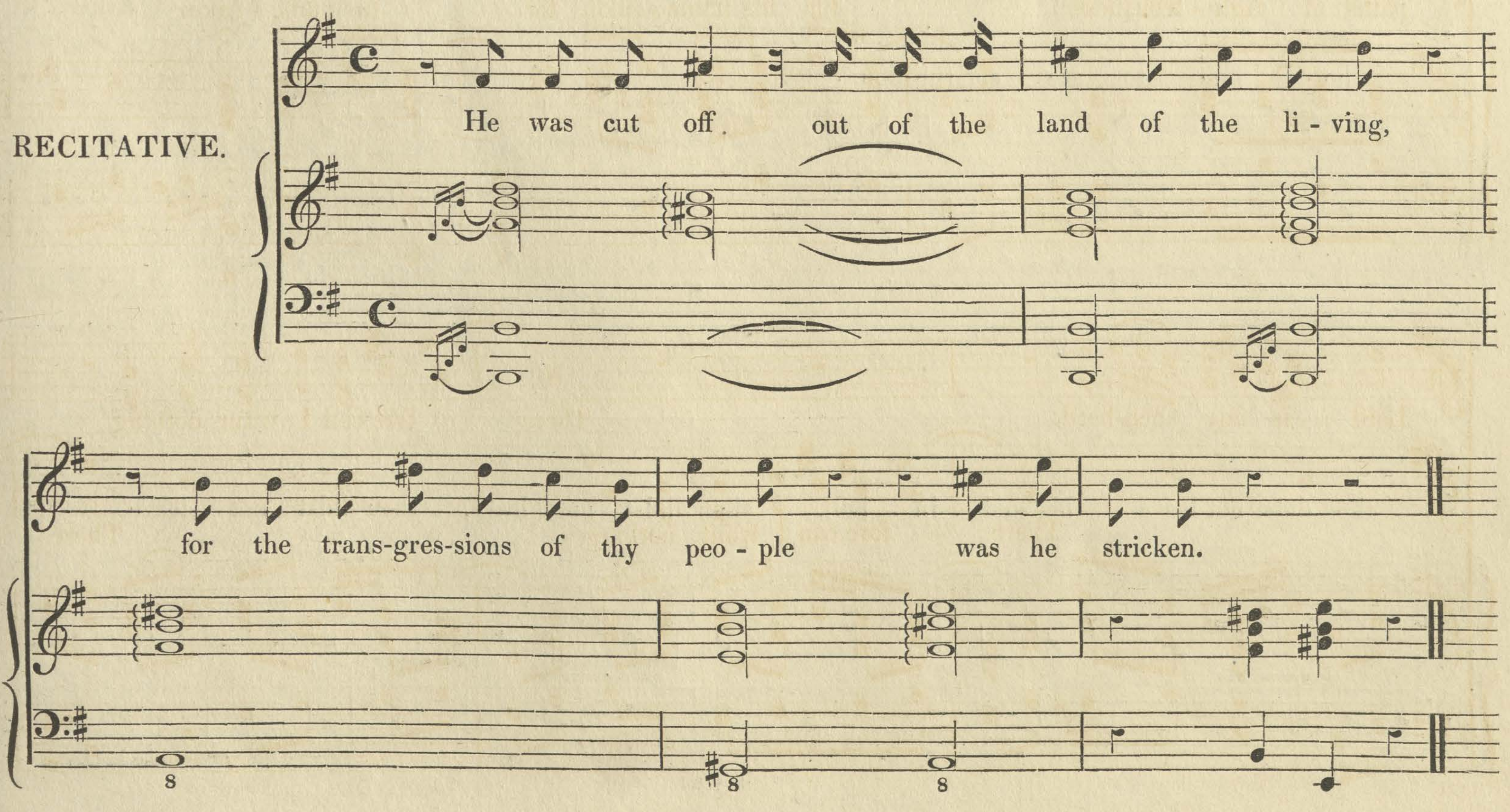

There - fore can I no - thing want. The Lord is my shep - - herd,
fore can I no - thing, no - thing want, The Lord is my shepherd, there -
there - fore can I no - thing want, there - fore can I no - thing want.
- fore can I no - thing, no - thing want, there - fore can I no - thing want.

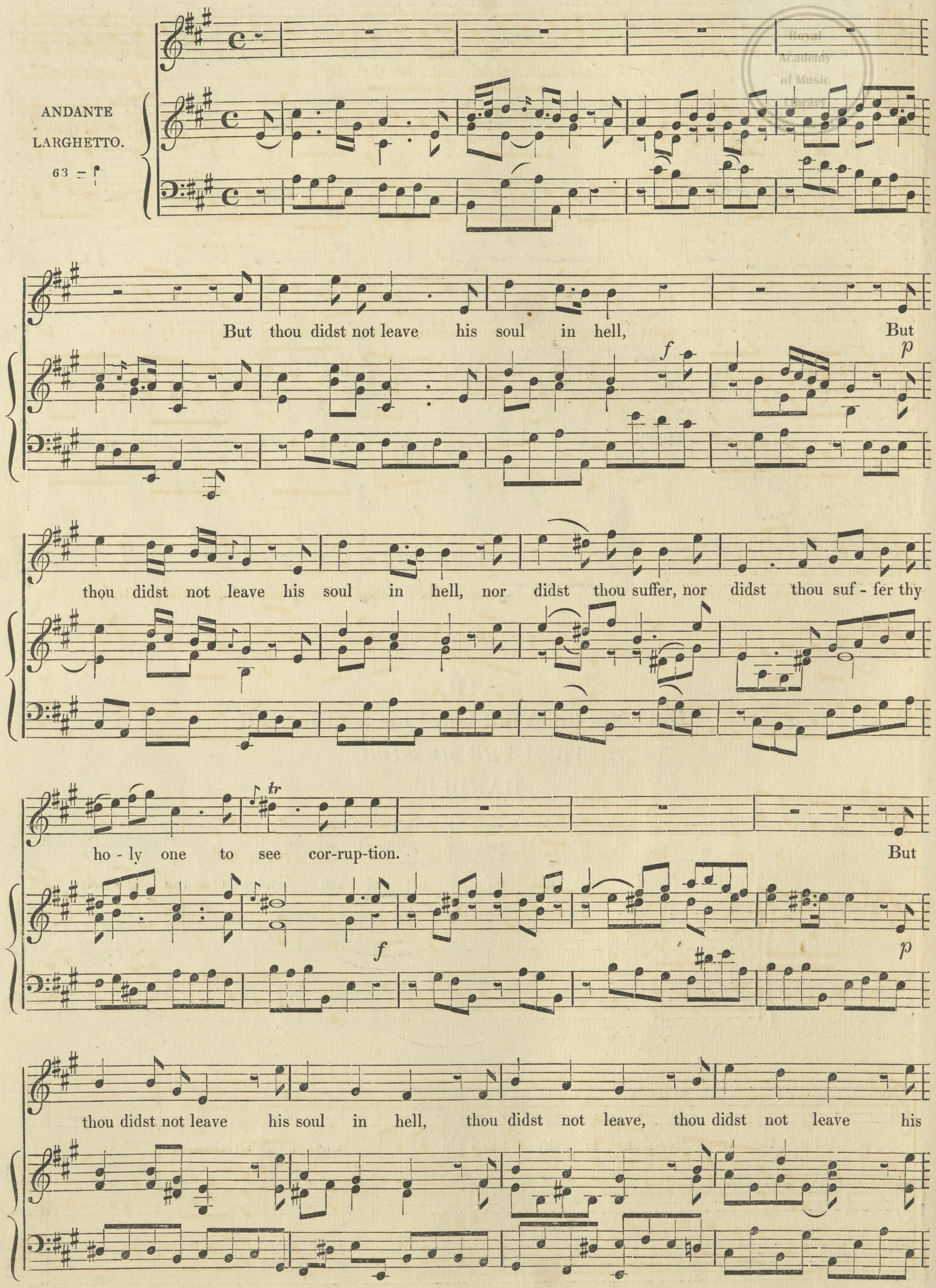
AIR,

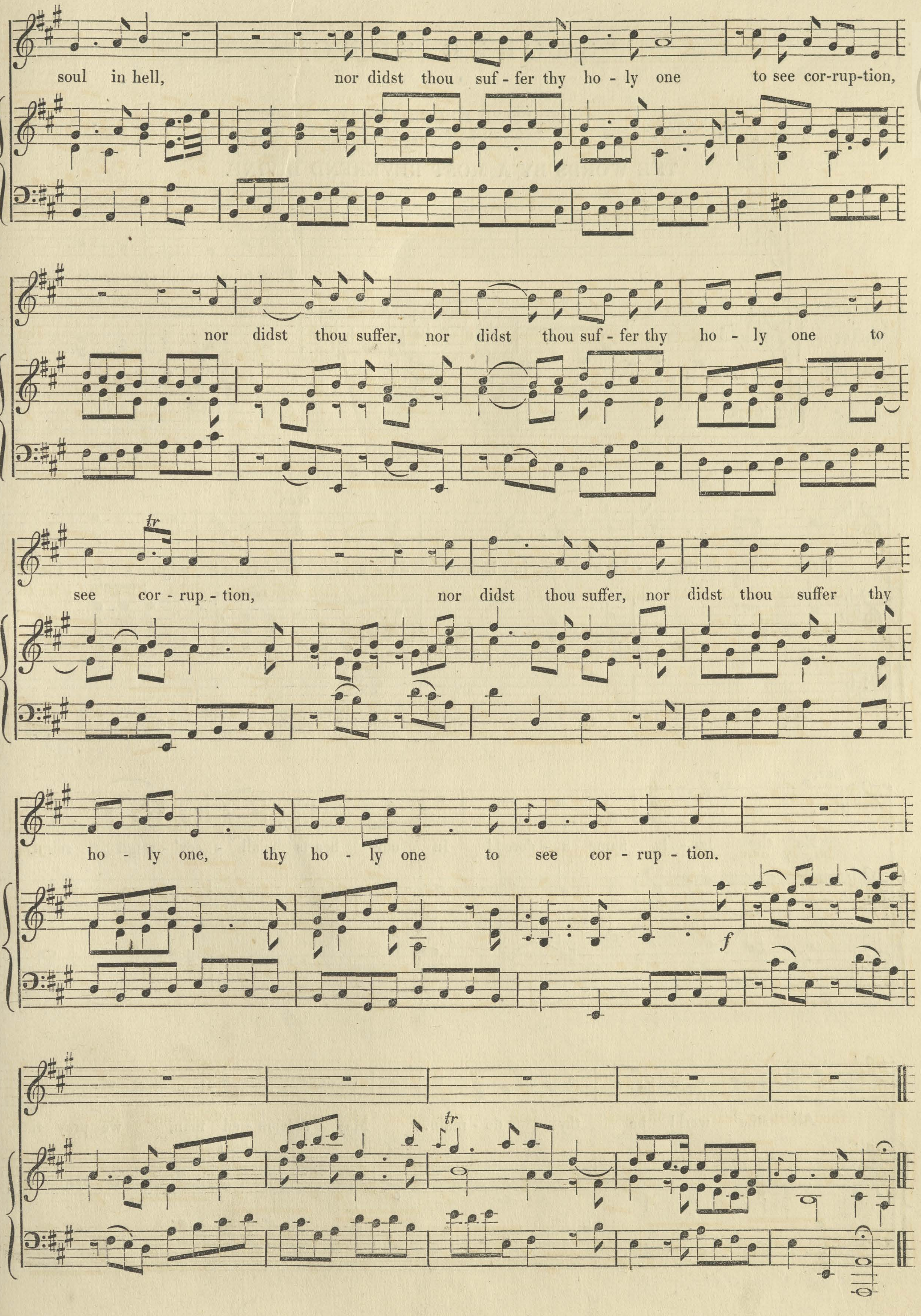
‘ But thou didst not leave his soul in hell.’

FROM *THE MESSIAH.*

HANDEL.


RECITATIVE.
He was cut off. out of the land of the li - ving,
for the trans-gres-sions of thy peo - ple was he stricken.

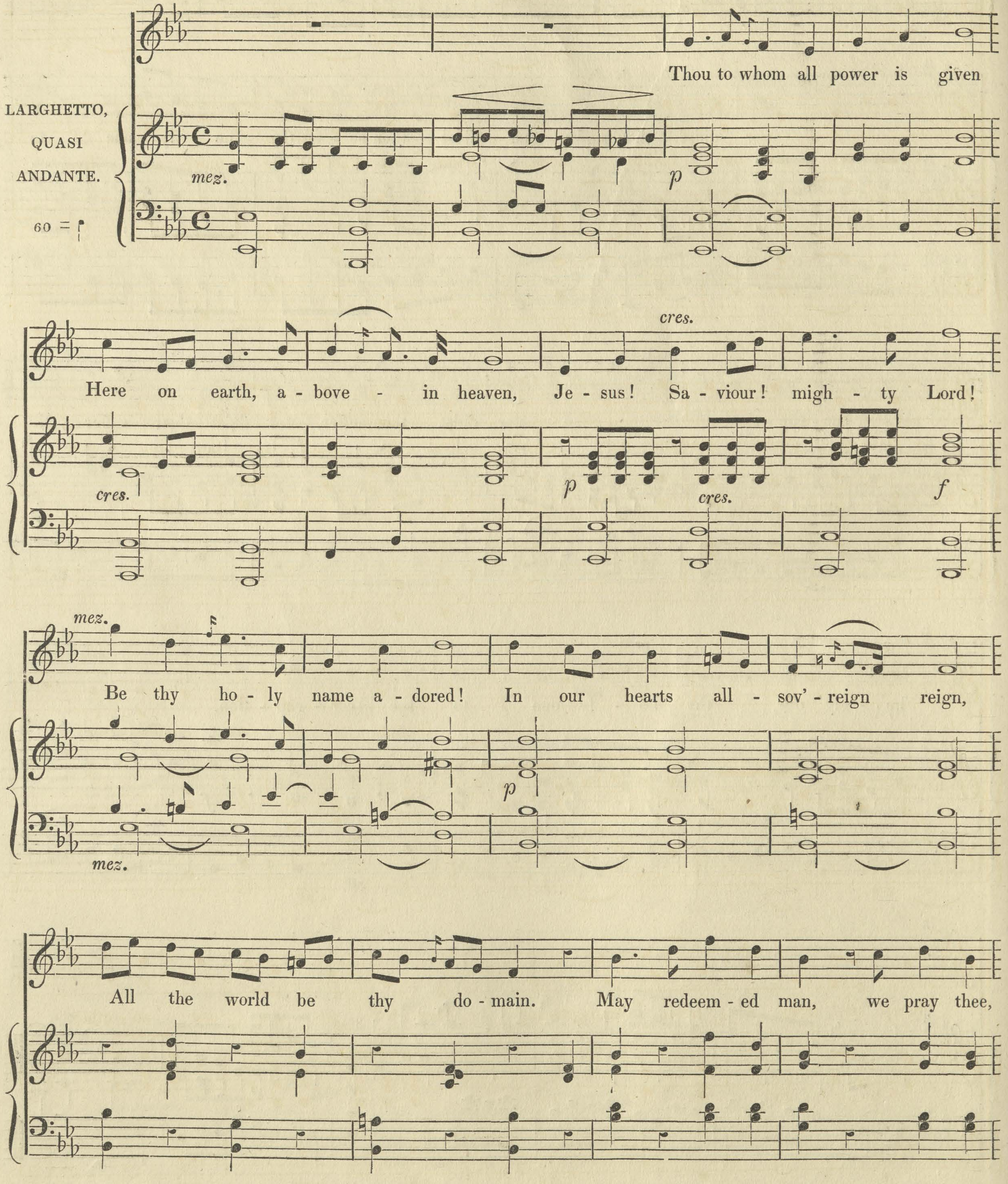

ANDANTE LARGHETTO.
63 = ♩
But thou didst not leave his soul in hell, But
f
p
thou didst not leave his soul in hell, nor didst thou suffer, nor didst thou suf - fer thy
ho - ly one to see cor-rup-tion. But
tr
f
p
thou didst not leave his soul in hell, thou didst not leave, thou didst not leave his

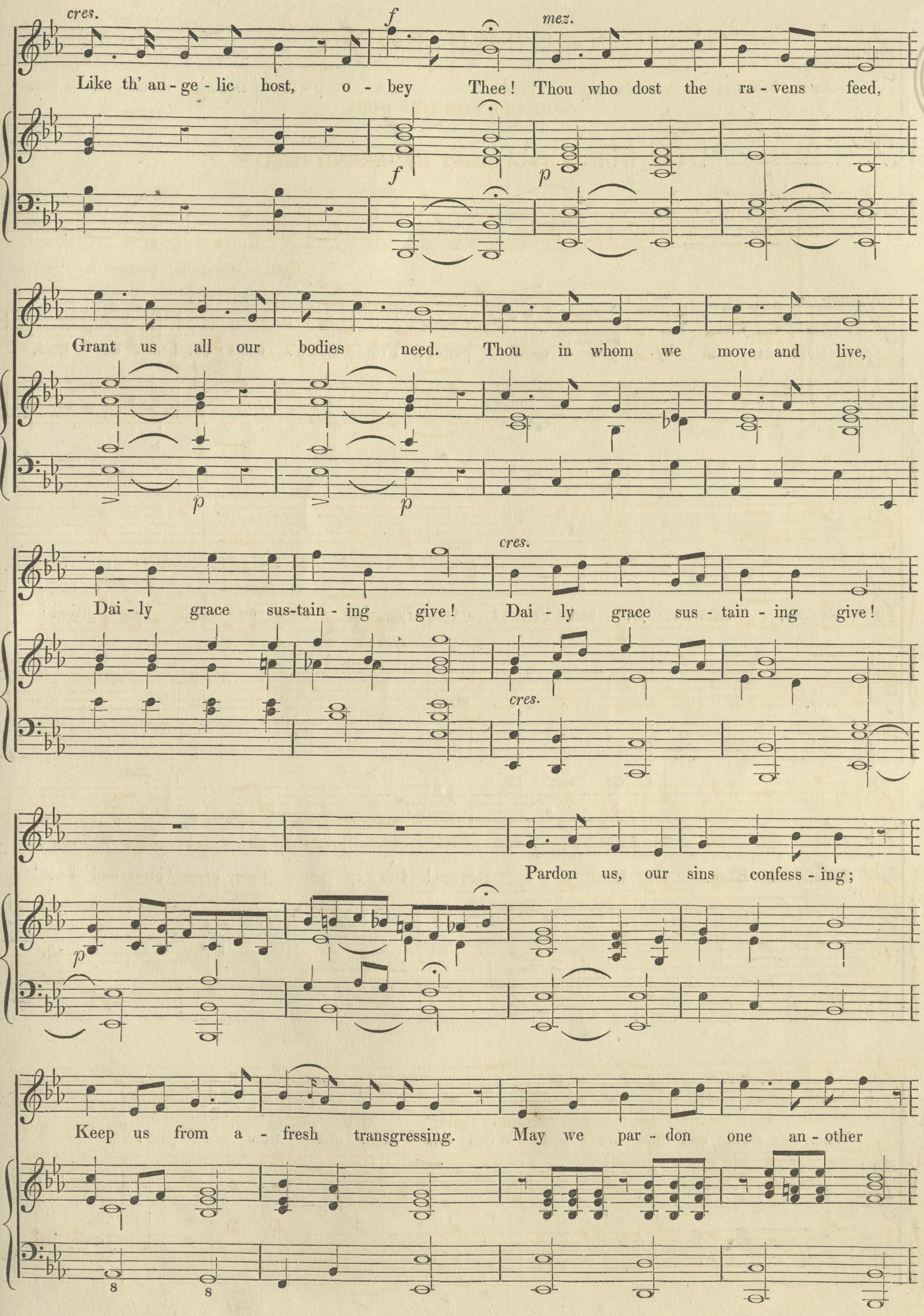

soul in hell, nor didst thou suf - fer thy ho - ly one to see cor-rup-tion,
nor didst thou suffer, nor didst thou suf - fer thy ho - ly one to
tr
see cor - rup - tion, nor didst thou suffer, nor didst thou suffer thy
ho - ly one, thy ho - ly one to see cor - rup - tion.
f
tr

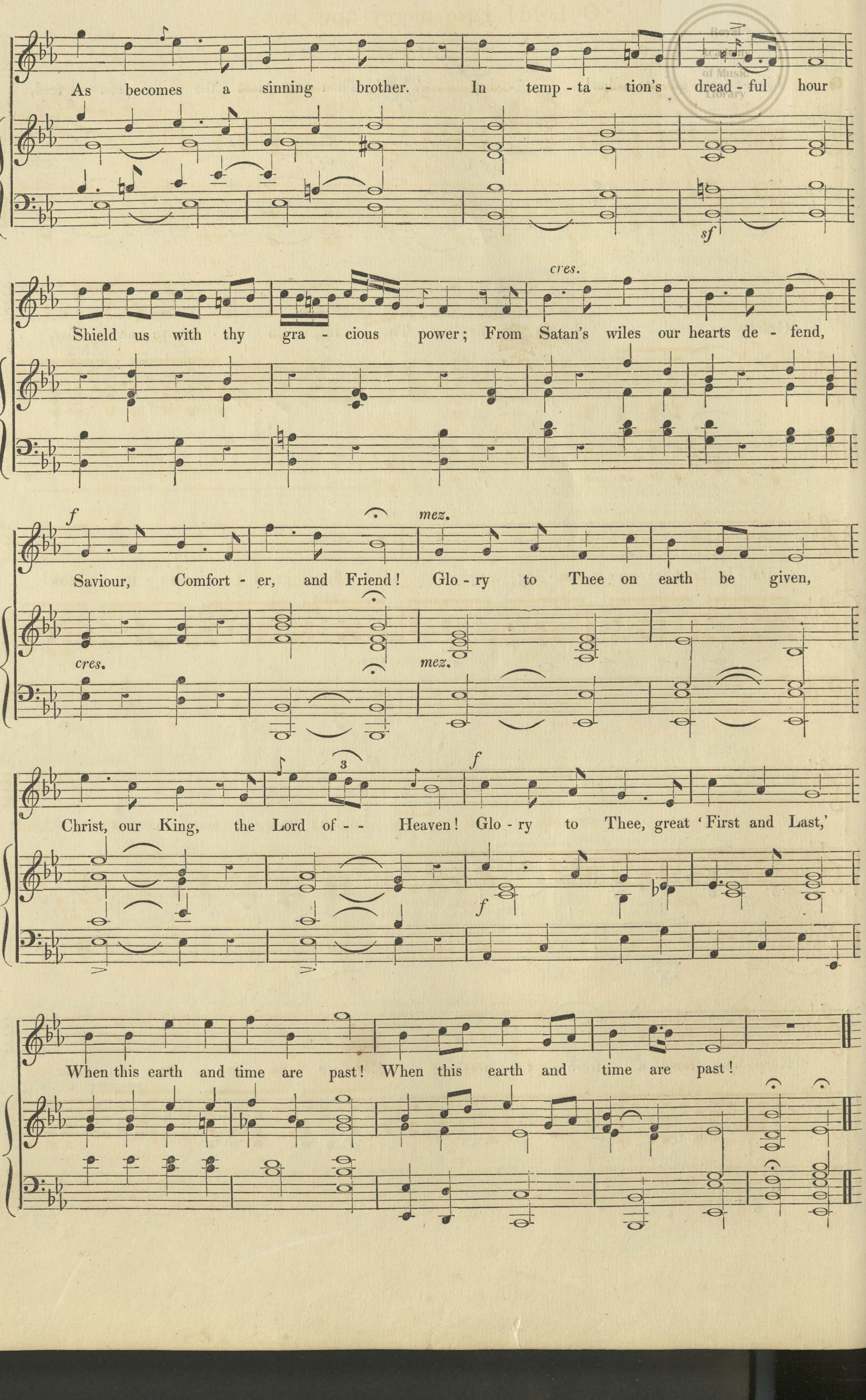
SACRED SONG,

COMPOSED FOR THIS WORK.

THE WORDS BY A MOST REVEREND DIVINE.


LARGHETTO, QUASI ANDANTE.
60 =
mez.
p
Thou to whom all power is given
cres.
Here on earth, a-bove - in heaven, Je-sus! Sa-viour! migh-ty Lord!
p
cres.
f
mez.
Be thy ho-ly name a-dored! In our hearts all-sov'-reign reign,
p
All the world be thy do-main. May redeem-ed man, we pray thee,

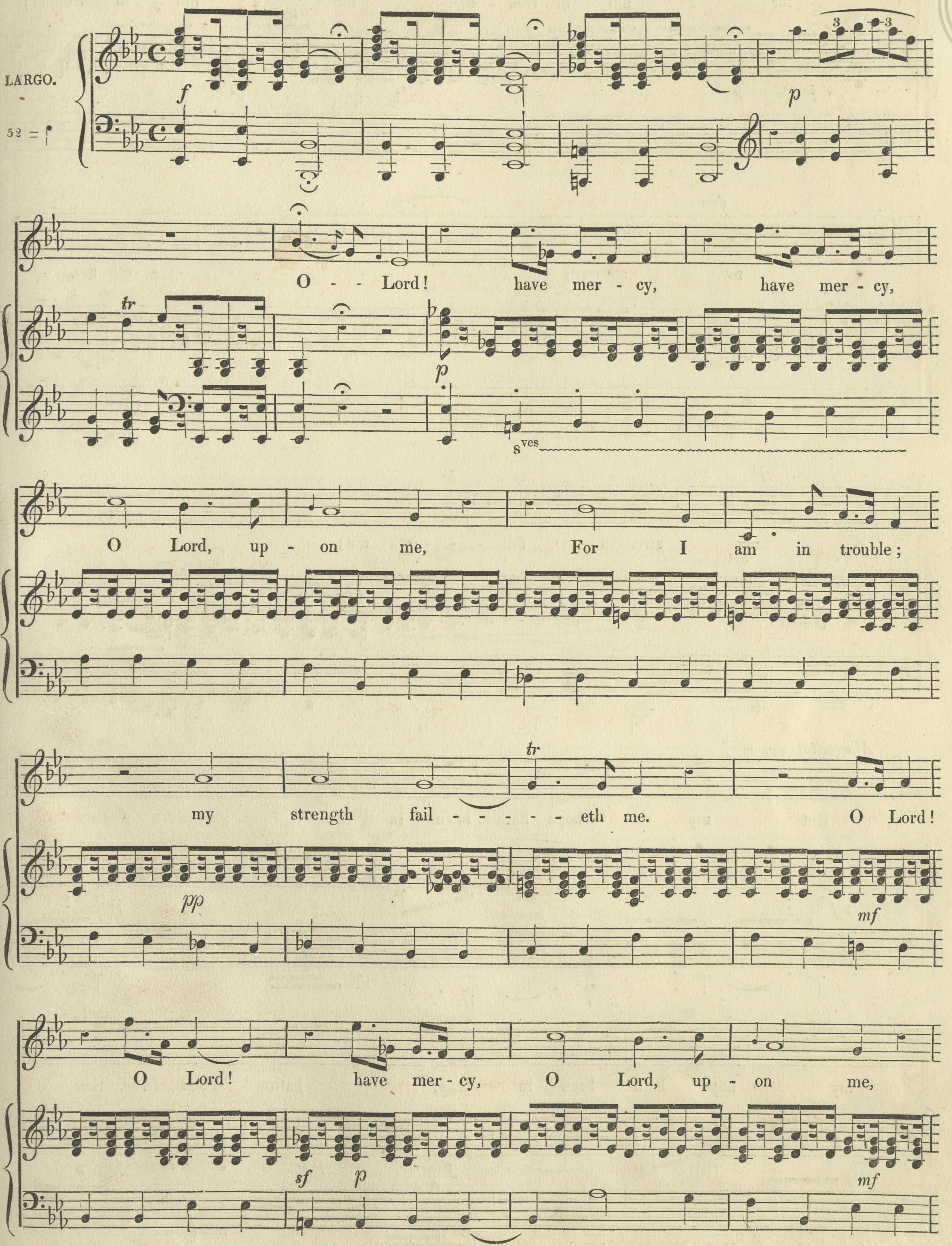

cres.
f
mez.
Like th' an - ge - lic host, o - bey Thee! Thou who dost the ra - vens feed,
f
p
Grant us all our bodies need. Thou in whom we move and live,
p
p
cres.
Dai - ly grace sus-tain - ing give! Dai - ly grace sus - tain - ing give!
cres.
Pardon us, our sins confess - ing;
p
Keep us from a - fresh transgressing. May we par - don one an - other
8
8

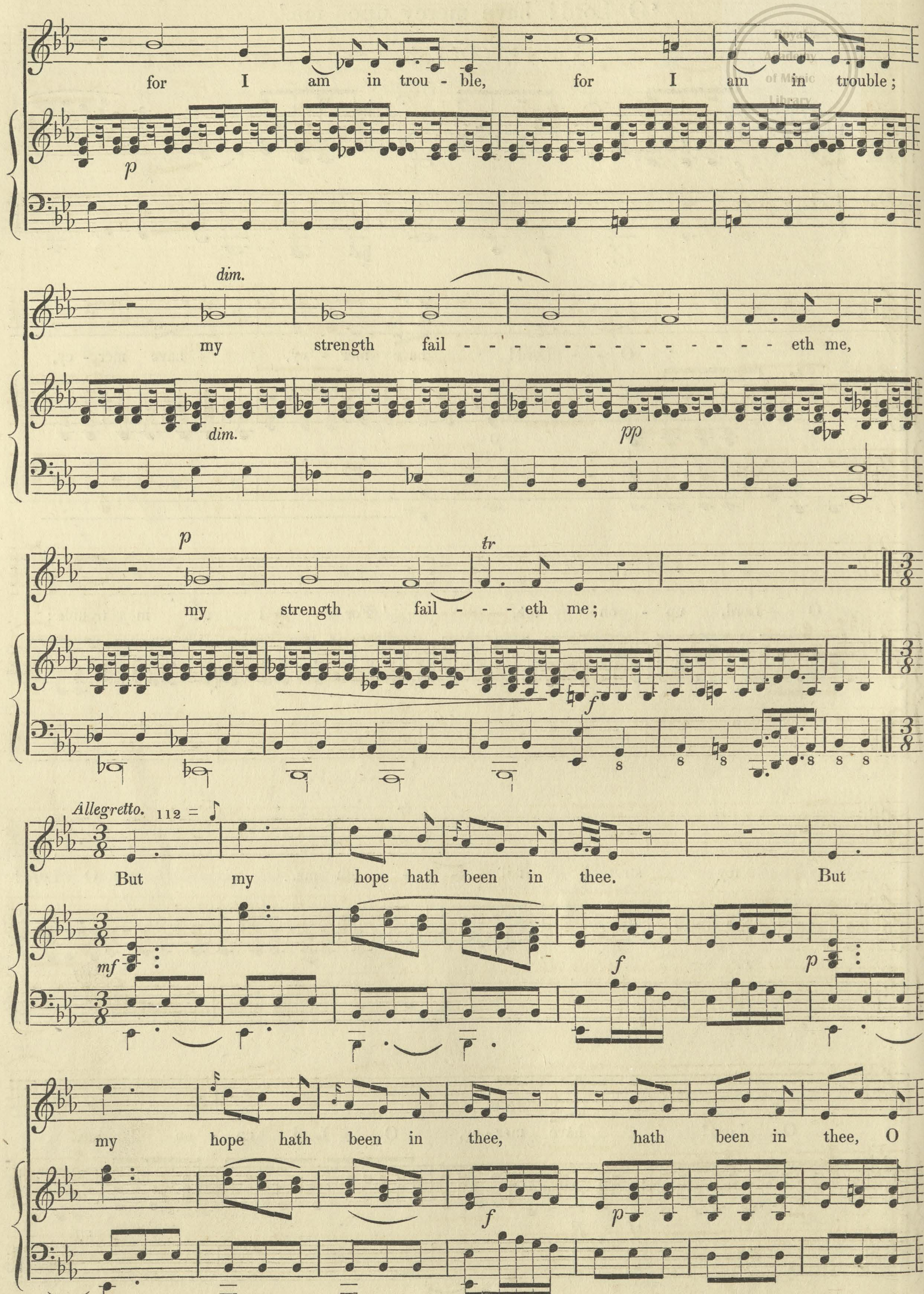

As becomes a sinning brother. In temp - ta - tion's dread - ful hour
sf
cres.
Shield us with thy gra - cious power; From Satan's wiles our hearts de - fend,
f
mez.
Saviour, Comfort - er, and Friend! Glo - ry to Thee on earth be given,
cres.
mez.
f
Christ, our King, the Lord of - - Heaven! Glo - ry to Thee, great 'First and Last,'
f
3
When this earth and time are past! When this earth and time are past!

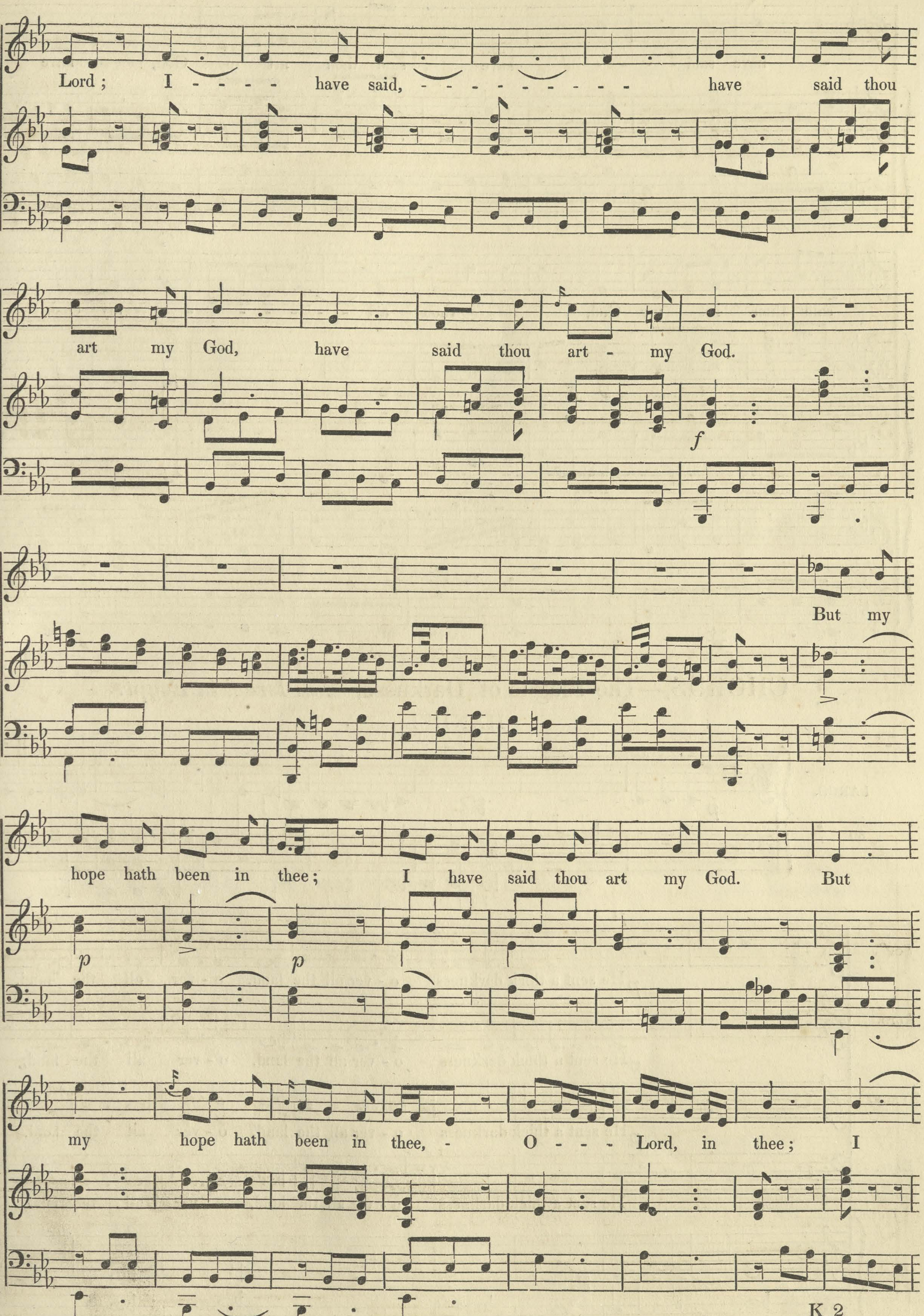
MOTET,

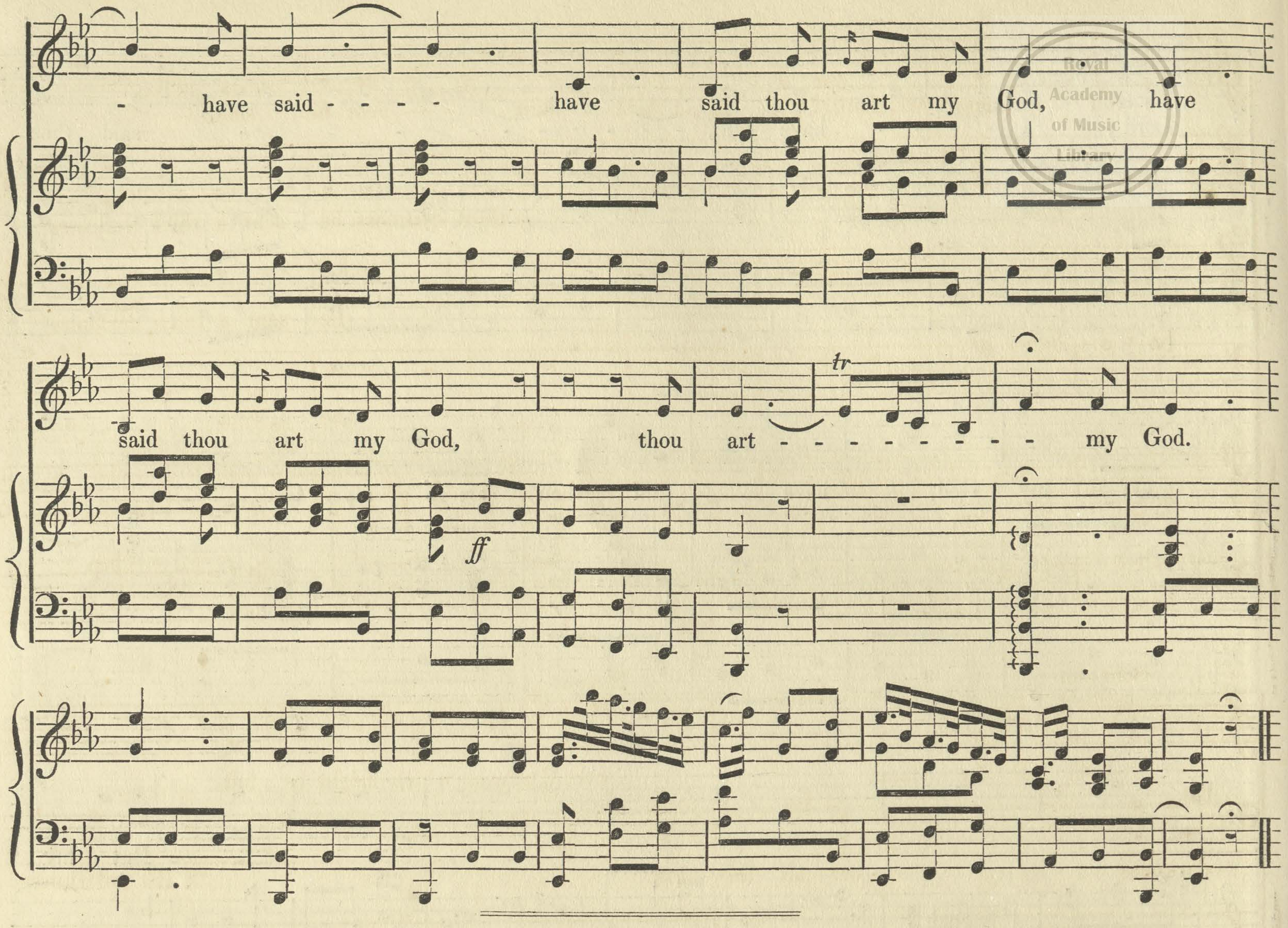
'O Lord! have mercy upon me.'

PERGOLESI.


LARGO.
52 = ♩
f
p
tr
O - - Lord! have mer - cy, have mer - cy,
p
8ves
O Lord, up - on me, For I am in trouble;
my strength fail - - - - - eth me. O Lord!
pp
mf
O Lord! have mer - cy, O Lord, up - on me,
sf
p
mf

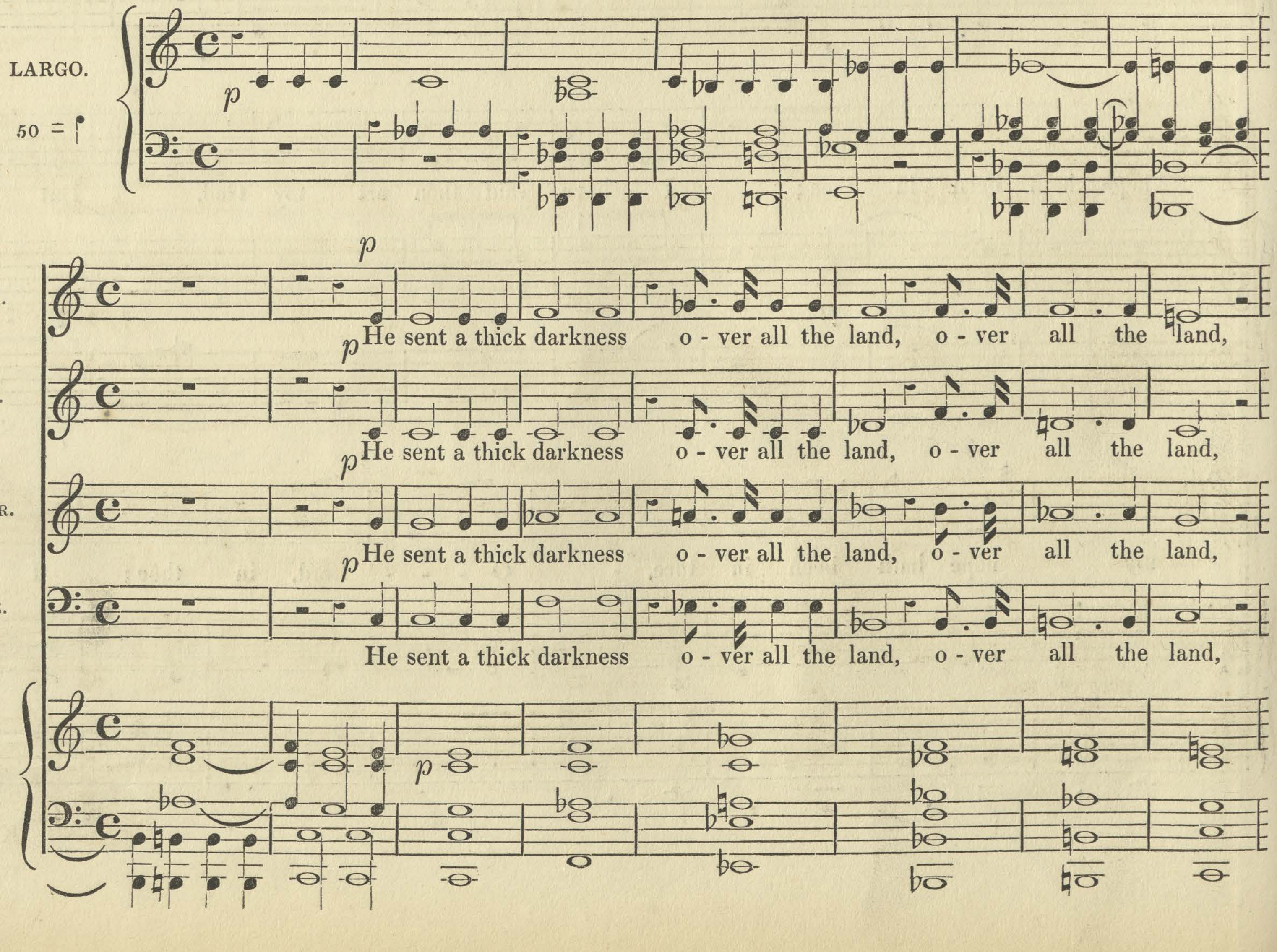

for I am in trou - ble, for I am in trouble;
p
dim.
my strength fail - - - - - - - - - - - - - - eth me,
dim.
pp
p
tr
my strength fail - - - eth me;
f
8
Allegretto. 112 = ♪
But my hope hath been in thee. But
mf
f
p
my hope hath been in thee, hath been in thee, O
f
p


Lord; I - - - - have said, - - - - - - - - - have said thou
art my God, have said thou art - my God.
f
But my
hope hath been in thee; I have said thou art my God. But
p
p
my hope hath been in thee, - O - - - Lord, in thee; I

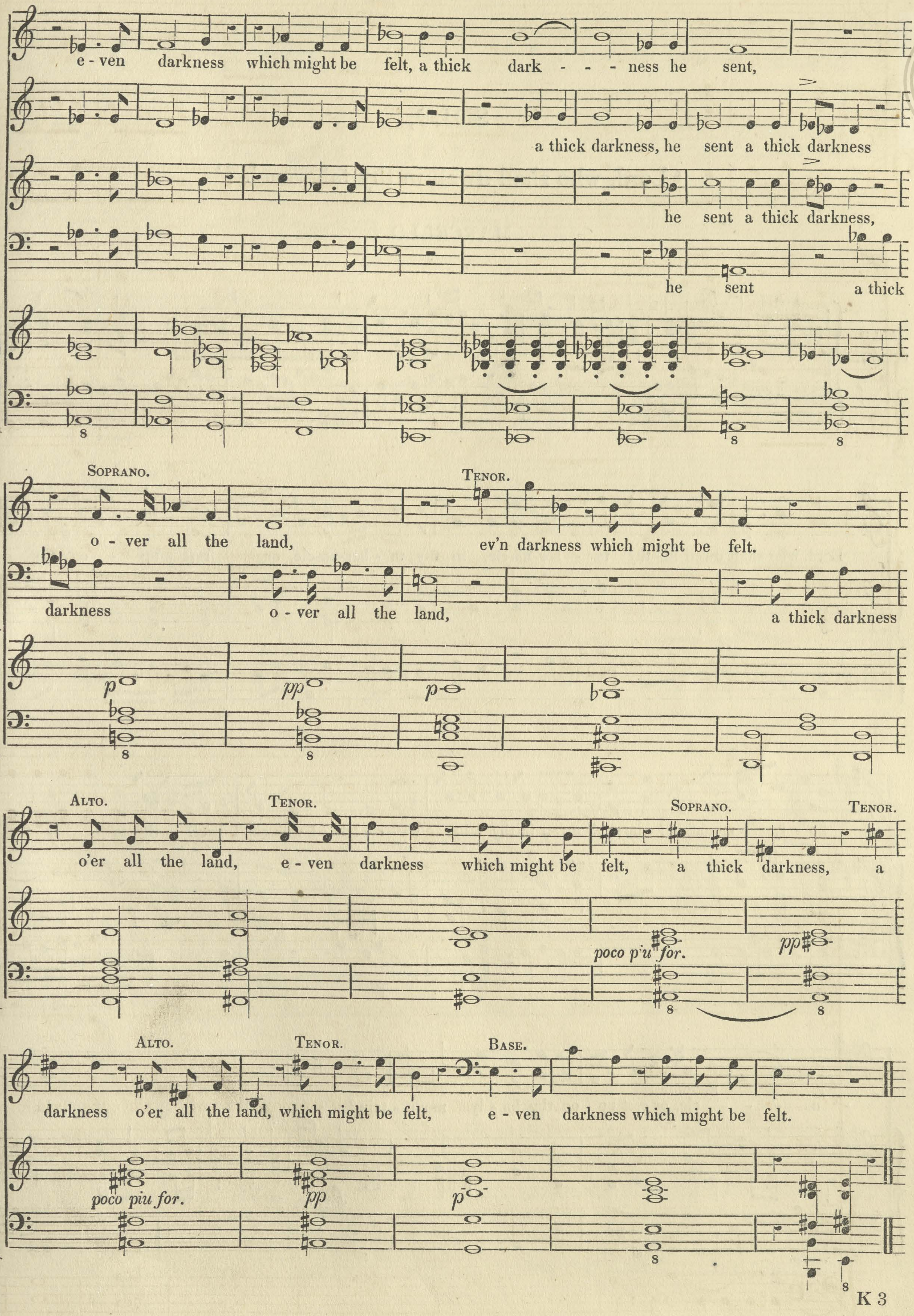

have said - - - - have said thou art my God, have
said thou art my God, thou art - - - - - - - - my God.
tr
ff

CHORUS,—The Plague of Darkness,—from *Israel in Egypt.*

HANDEL.


LARGO.
50 =
p
SOP^O.
ALTO.
TENOR.
BASE.
He sent a thick darkness o - ver all the land, o - ver all the land,
He sent a thick darkness o - ver all the land, o - ver all the land,
He sent a thick darkness o - ver all the land, o - ver all the land,
He sent a thick darkness o - ver all the land, o - ver all the land,

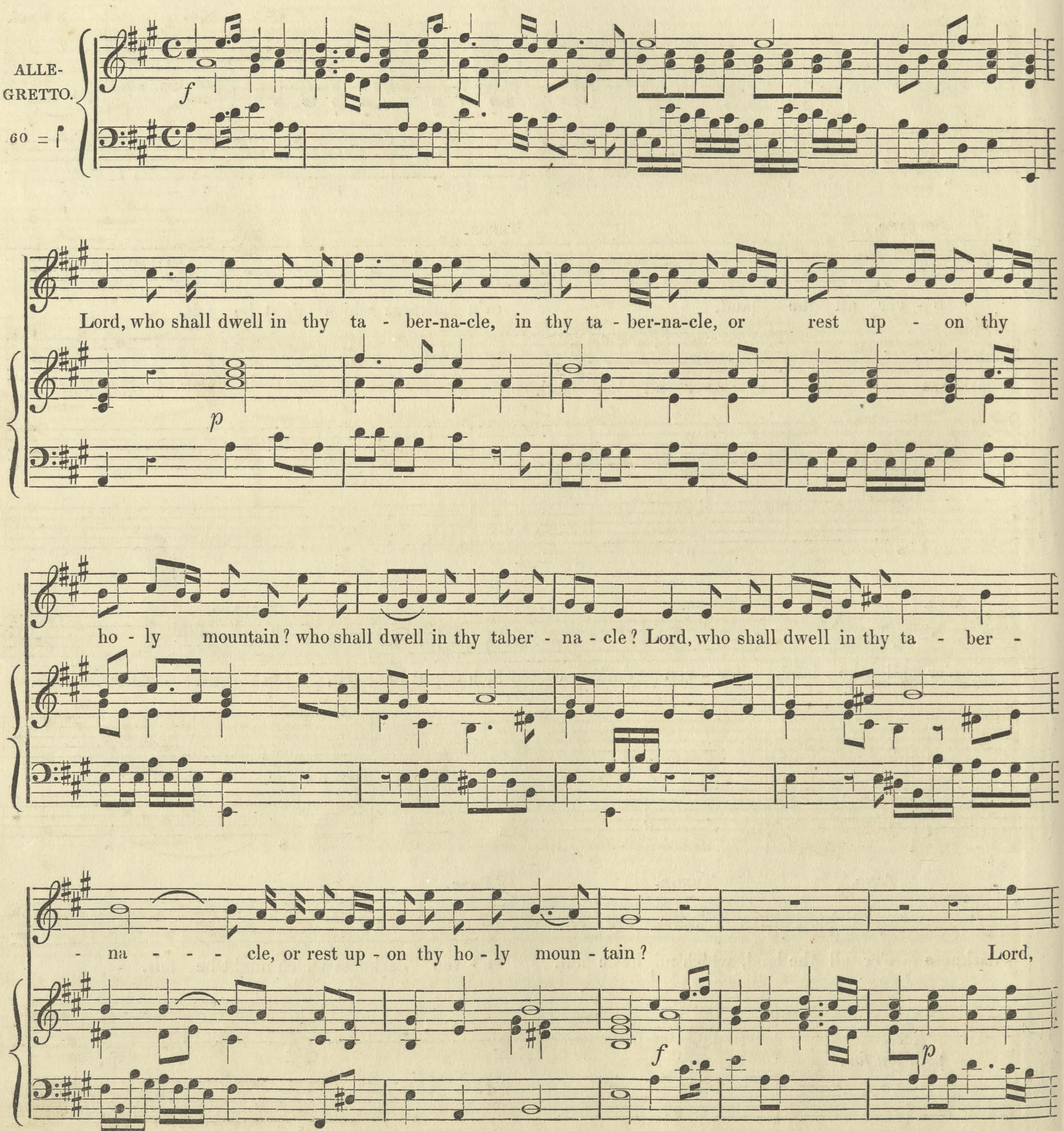
Royal
Academy
of Music
Library

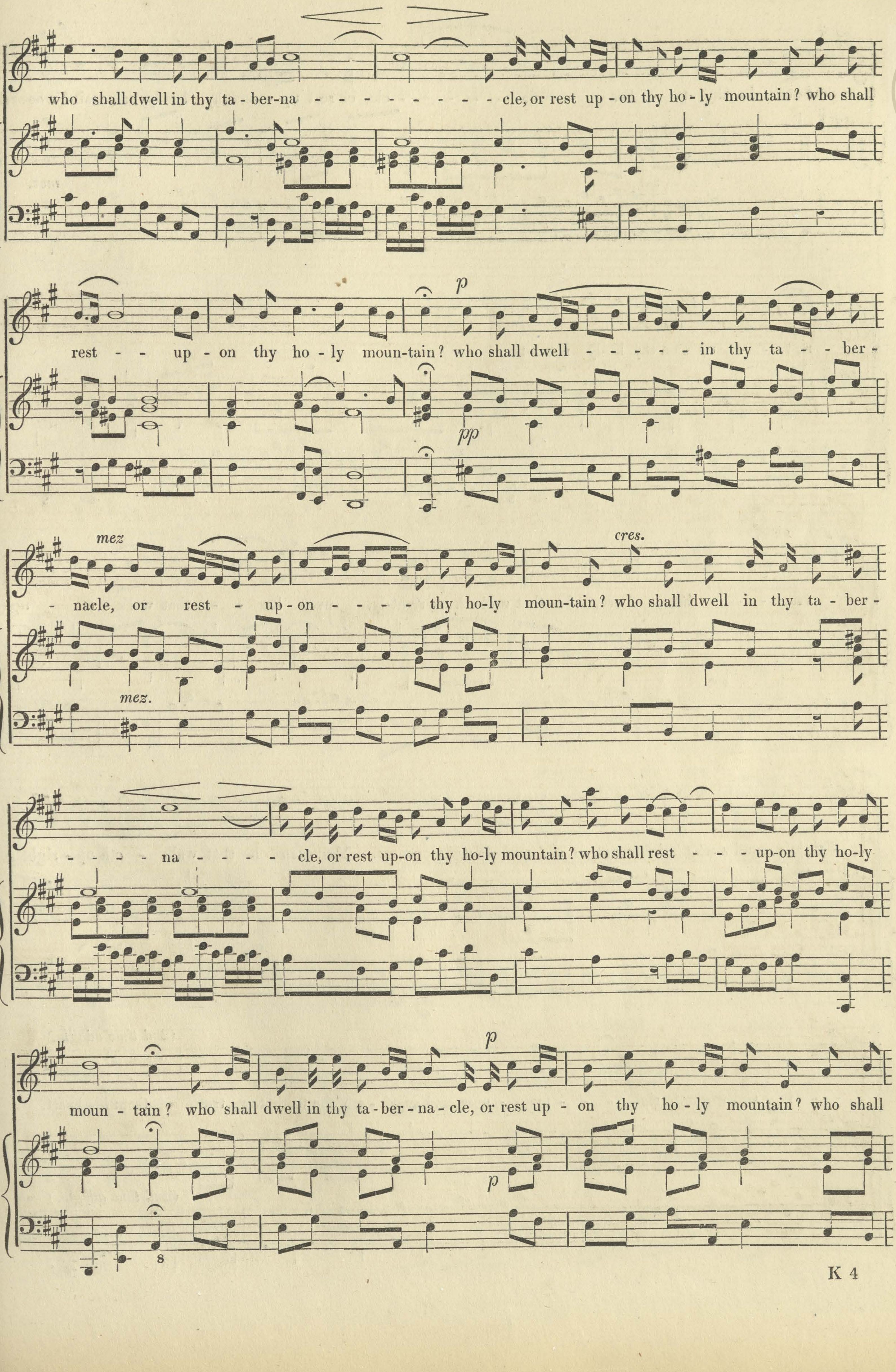

e - ven darkness which might be felt, a thick dark - - - ness he sent,
a thick darkness, he sent a thick darkness
he sent a thick darkness,
he sent a thick
8
Soprano.
o - ver all the land,
Tenor.
ev'n darkness which might be felt.
darkness o - ver all the land, a thick darkness
p
pp
p
8
Alto.
Tenor.
o'er all the land, e - ven darkness which might be felt,
Soprano.
a thick darkness,
Tenor.
a
poco p'iu for.
pp
Alto.
Tenor.
Base.
darkness o'er all the land, which might be felt, e - ven darkness which might be felt.
poco piu for.
pp
p

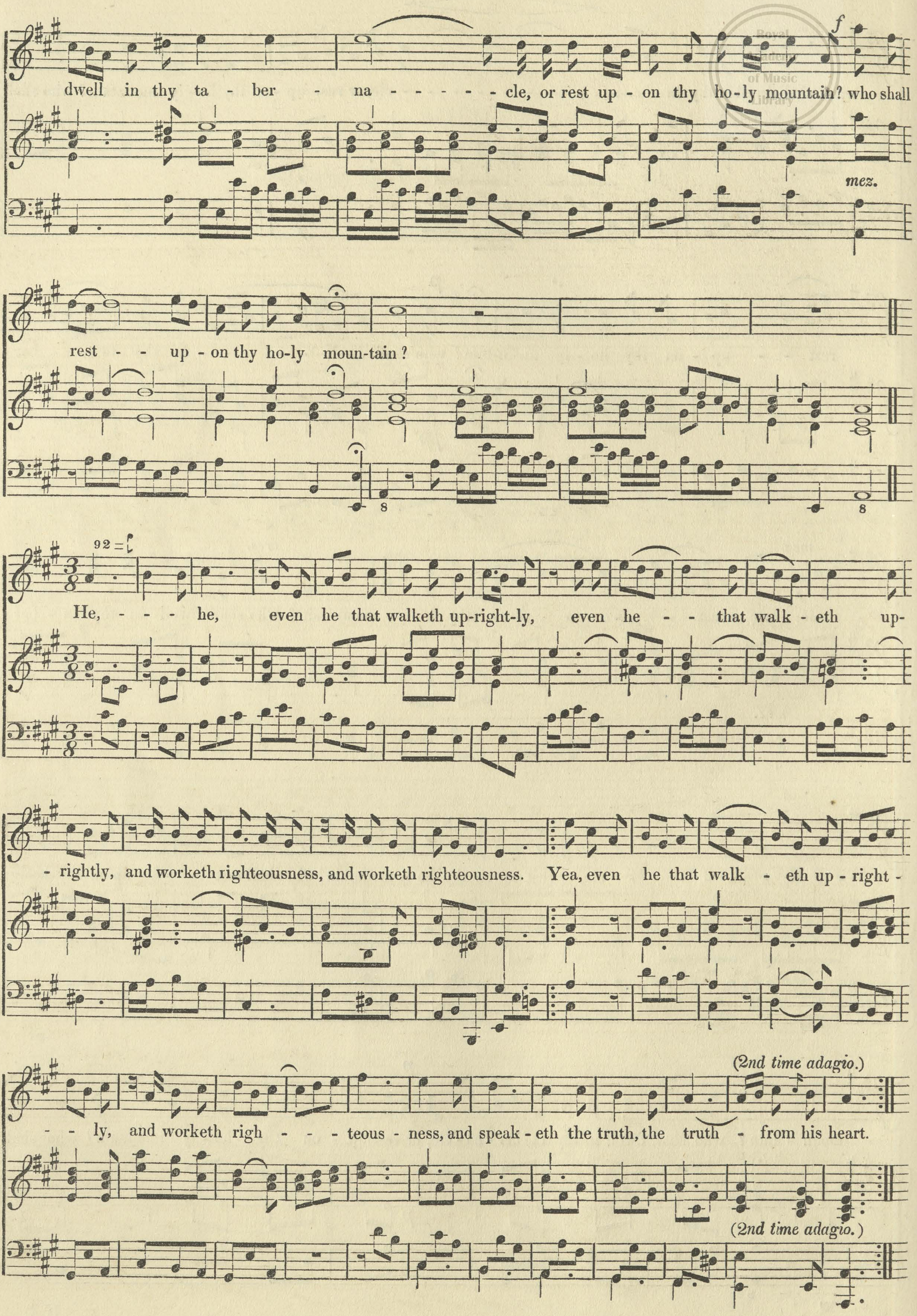
SOLO,

'Lord, who shall dwell in thy tabernacle?'

MARCELLO.


ALLE-
GRETTO.
60 = ♩
f
Lord, who shall dwell in thy ta - ber-na-cle, in thy ta - ber-na-cle, or rest up - on thy
p
ho - ly mountain? who shall dwell in thy taber - na - cle? Lord, who shall dwell in thy ta - ber -
- na - - - cle, or rest up - on thy ho - ly moun - tain? Lord,
f
p


who shall dwell in thy ta-ber-na - - - - - - - - - cle, or rest up-on thy ho-ly mountain? who shall
rest - - up-on thy ho-ly moun-tain? who shall dwell - - - - - in thy ta - - ber-
p
pp
- nacle, or rest - up-on - - - - thy ho-ly moun-tain? who shall dwell in thy ta-ber-
mez
mez.
cres.
- - - - na - - - - cle, or rest up-on thy ho-ly mountain? who shall rest - - - up-on thy ho-ly
moun-tain? who shall dwell in thy ta-ber-na-cle, or rest up-on thy ho-ly mountain? who shall
p
p
8

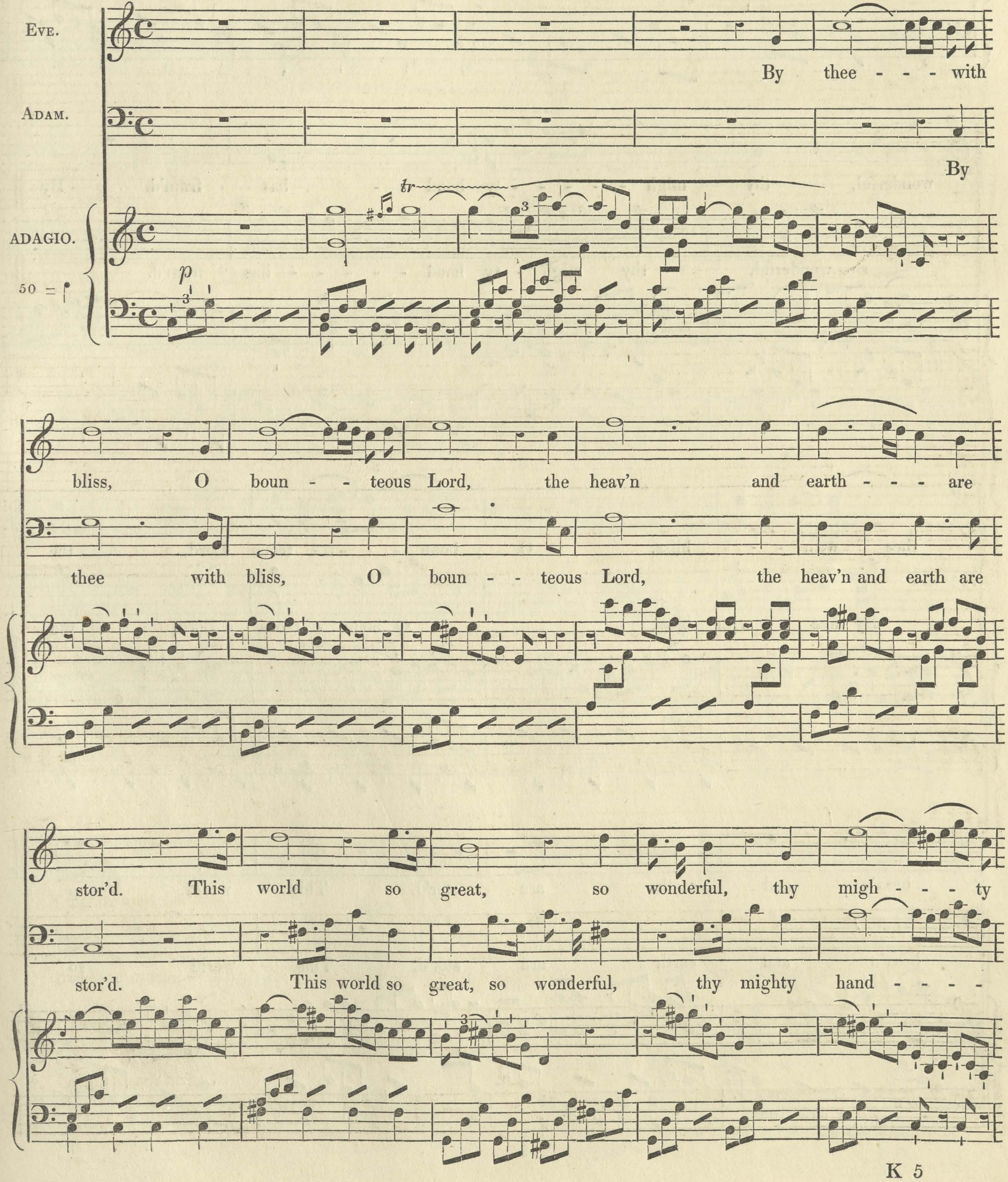

f
dwell in thy ta - ber - na - - - - - - cle, or rest up - on thy ho-ly mountain? who shall
mez.
rest - - up - on thy ho-ly moun-tain?
8
8
92 =
He, - - - he, even he that walketh up-right-ly, even he - - that walk - eth up-
- rightly, and worketh righteousness, and worketh righteousness. Yea, even he that walk - eth up - right -
(2nd time adagio.)
- ly, and worketh righ - - - teous - ness, and speak - eth the truth, the truth - from his heart.
(2nd time adagio.)

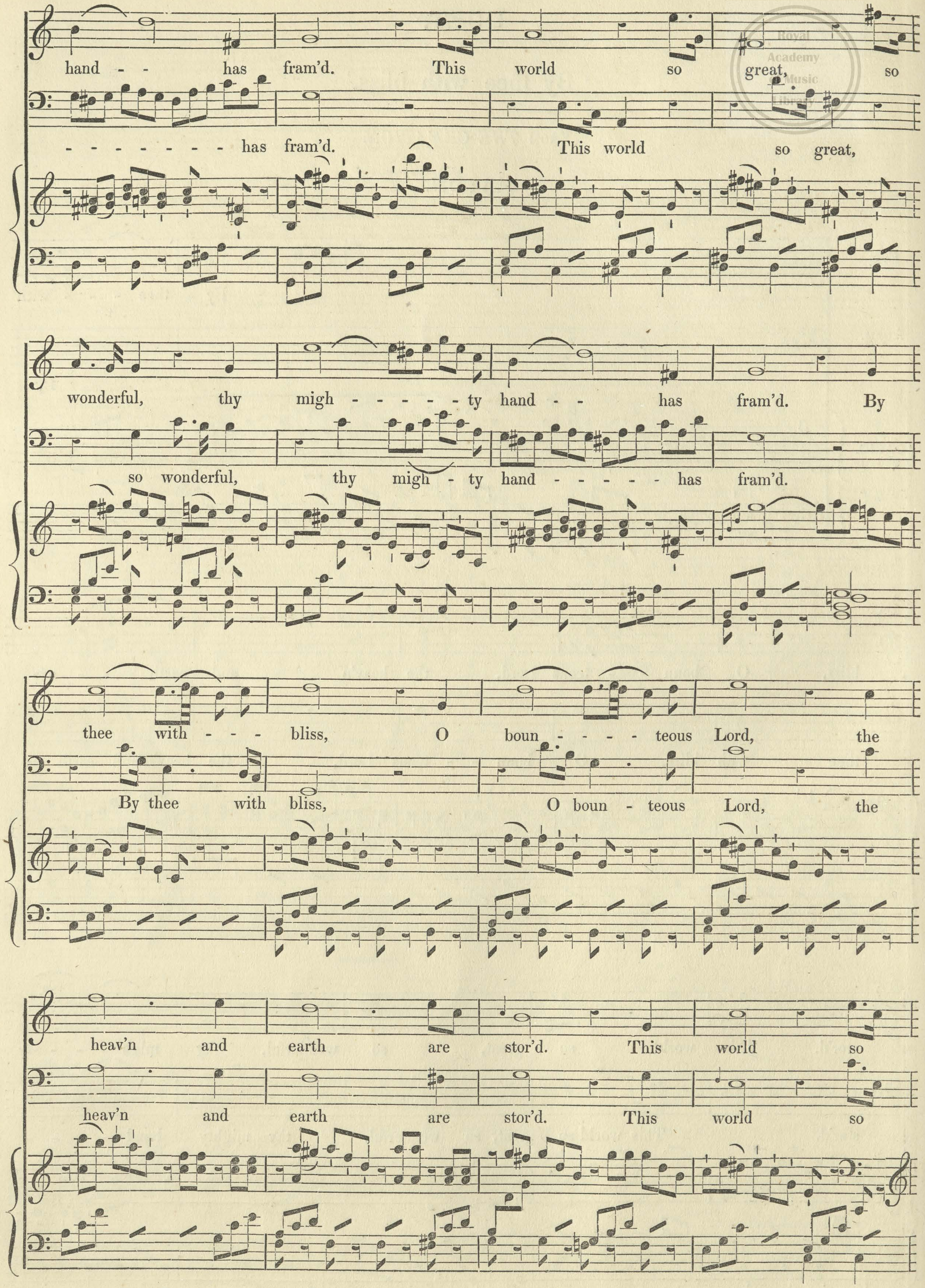
DUET,

‘By thee with bliss.’

FROM *THE CREATION.*

HAYDN.


EVE.
By thee - - - with
ADAM.
By
ADAGIO.
50 =
p
tr
bliss, O boun - - teous Lord, the heav’n and earth - - - are
thee with bliss, O boun - - teous Lord, the heav’n and earth are
stor’d. This world so great, so wonderful, thy migh - - - ty
stor’d. This world so great, so wonderful, thy mighty hand - - - -


hand - - has fram'd. This world so great, so
- - - - - - - - has fram'd. This world so great,
wonderful, thy migh - - - - ty hand - - has fram'd. By
so wonderful, thy migh - ty hand - - - - has fram'd.
thee with - - bliss, O boun - - - teous Lord, the
By thee with bliss, O boun - teous Lord, the
heav'n and earth are stor'd. This world so
heav'n and earth are stor'd. This world so

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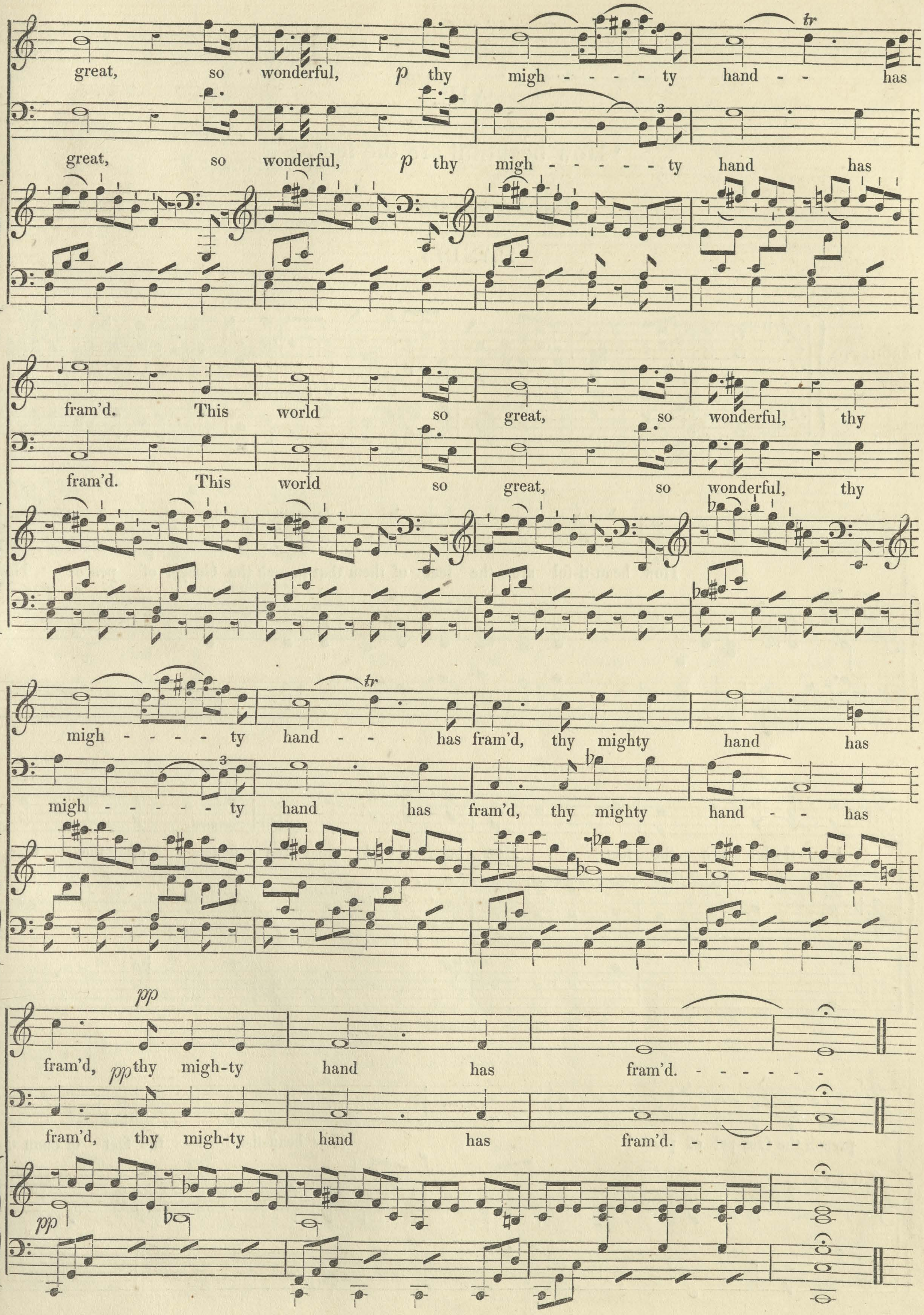
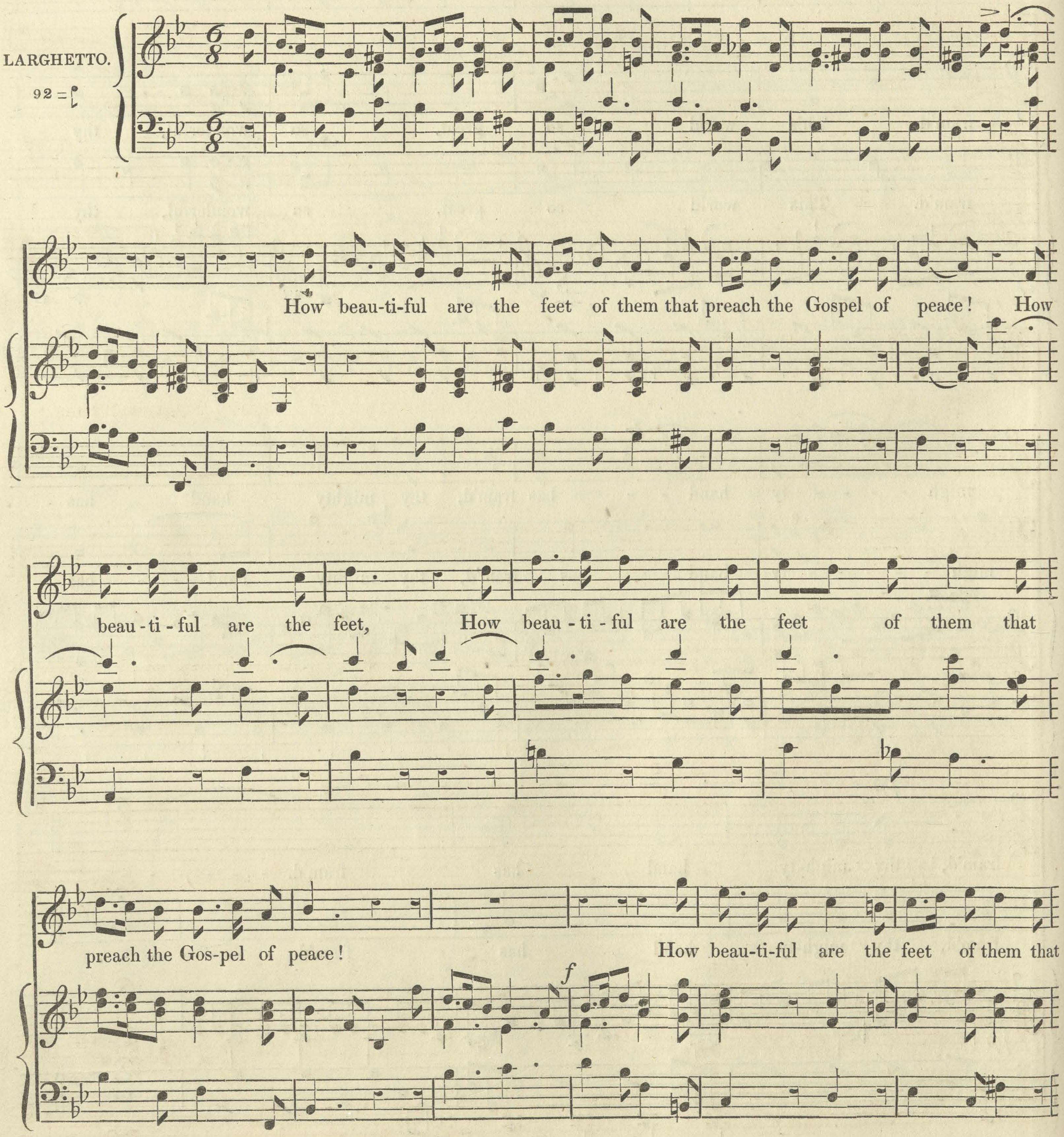

great, so wonderful, p thy migh - - - - ty hand - - has
great, so wonderful, p thy migh - - - - ty hand has
fram'd. This world so great, so wonderful, thy
fram'd. This world so great, so wonderful, thy
migh - - - - ty hand - - has fram'd, thy mighty hand has
migh - - - - ty hand has fram'd, thy mighty hand - - has
pp
fram'd, pp thy migh-ty hand has fram'd. - - - - - -
fram'd, thy migh-ty hand has fram'd. - - - - - - -
pp
tr
tr
3
3

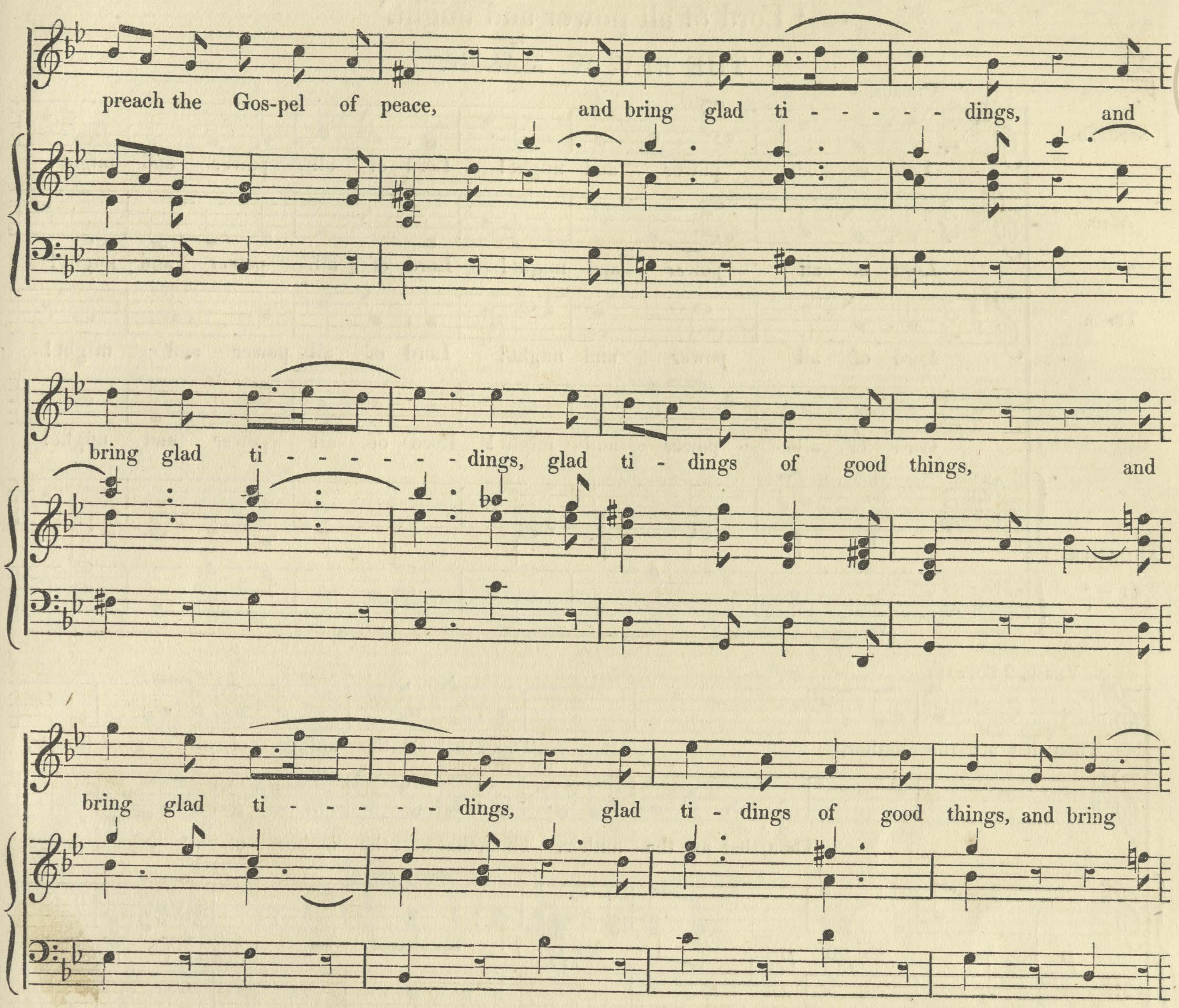
AIR,

‘How beautiful are the feet,

FROM *THE MESSIAH.*

HANDEL.

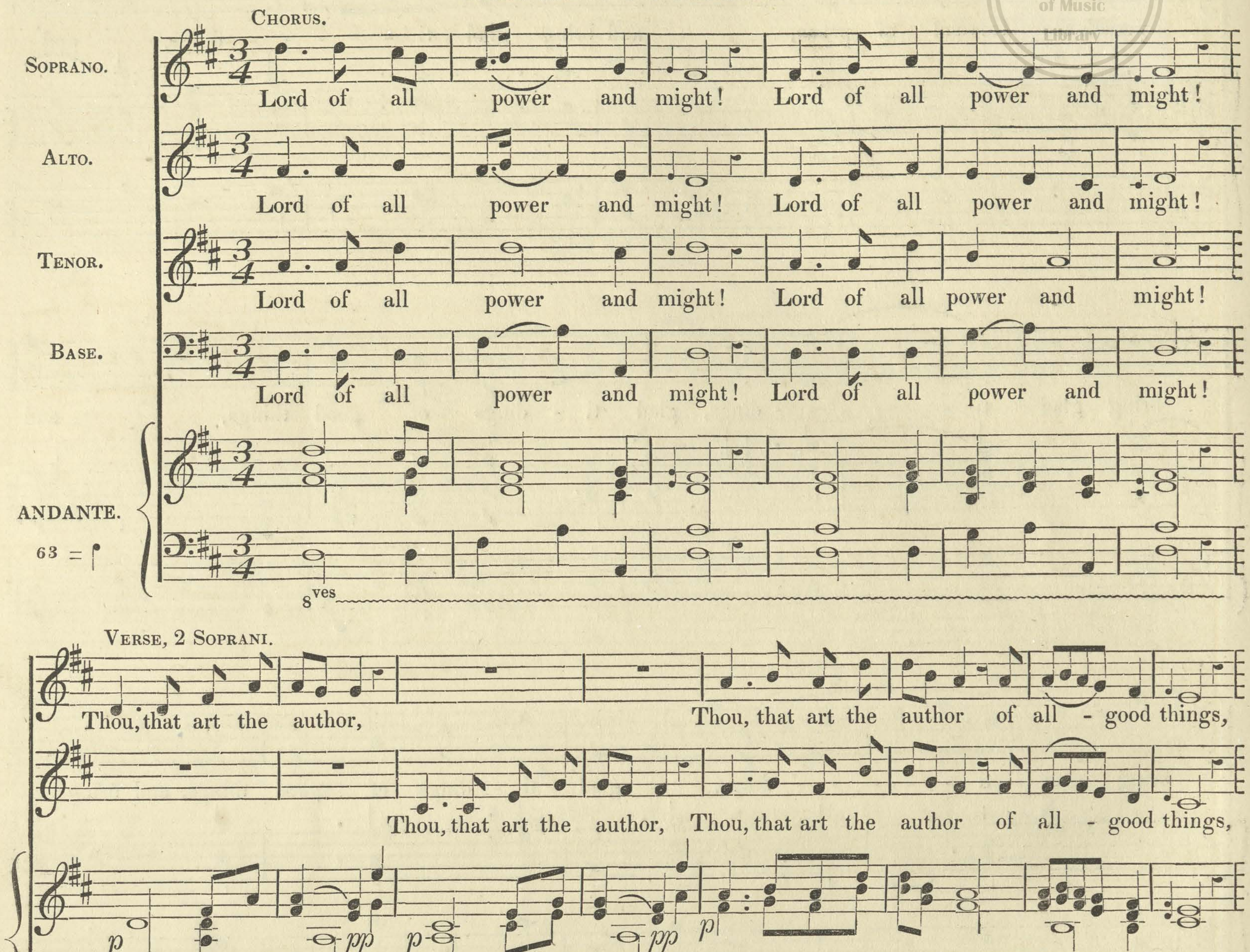

LARGHETTO.
92 =
How beau-ti-ful are the feet of them that preach the Gospel of peace! How
beau-ti-ful are the feet, How beau-ti-ful are the feet of them that
preach the Gos-pel of peace! How beau-ti-ful are the feet of them that
f

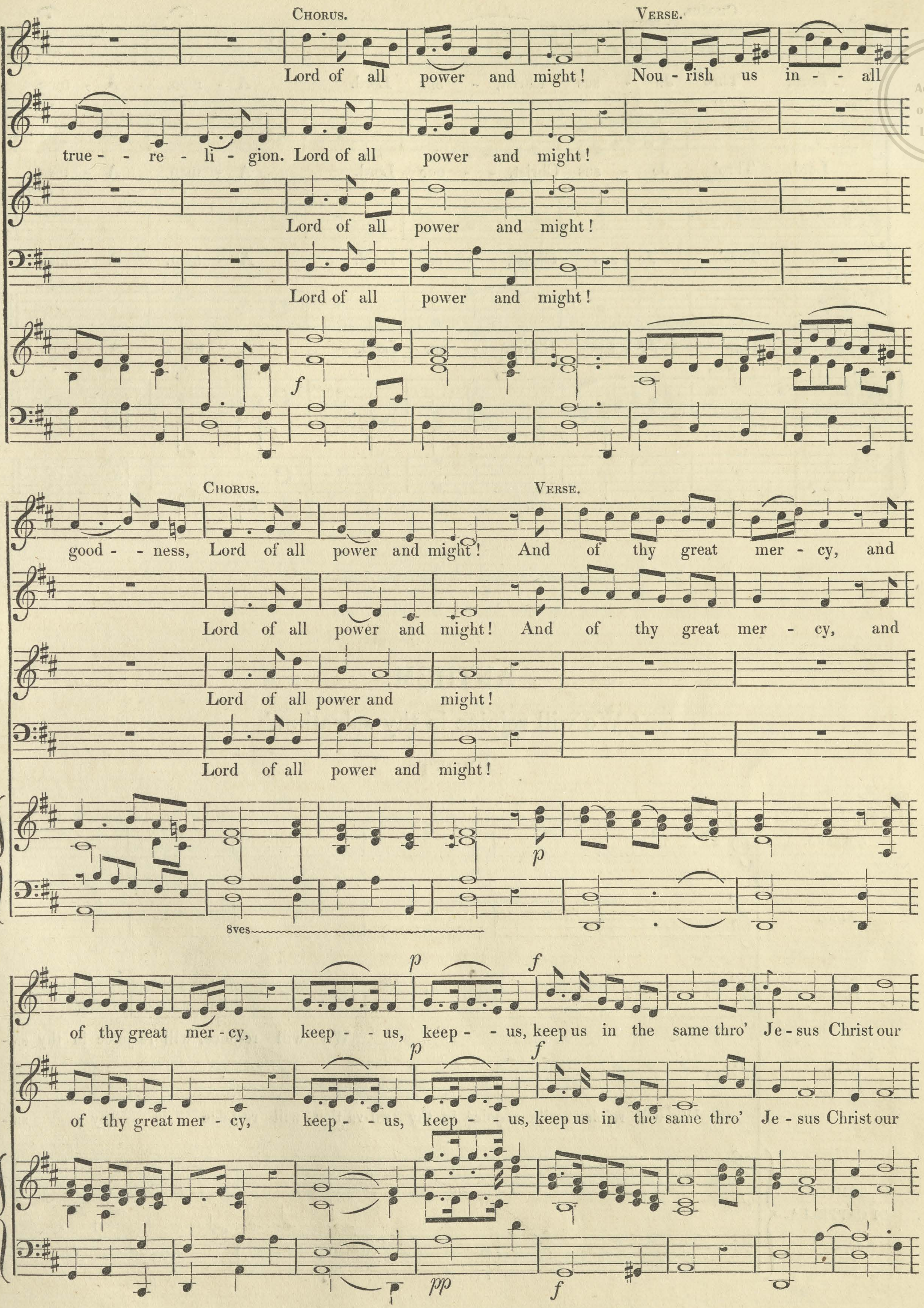

preach the Gos-pel of peace, and bring glad ti - - - - - dings, and
bring glad ti - - - - - - - dings, glad ti - dings of good things, and
bring glad ti - - - - - dings, glad ti - dings of good things, and bring
- - - - glad ti - dings, glad ti - dings of good things, glad ti-dings of - - good things.
tr
8

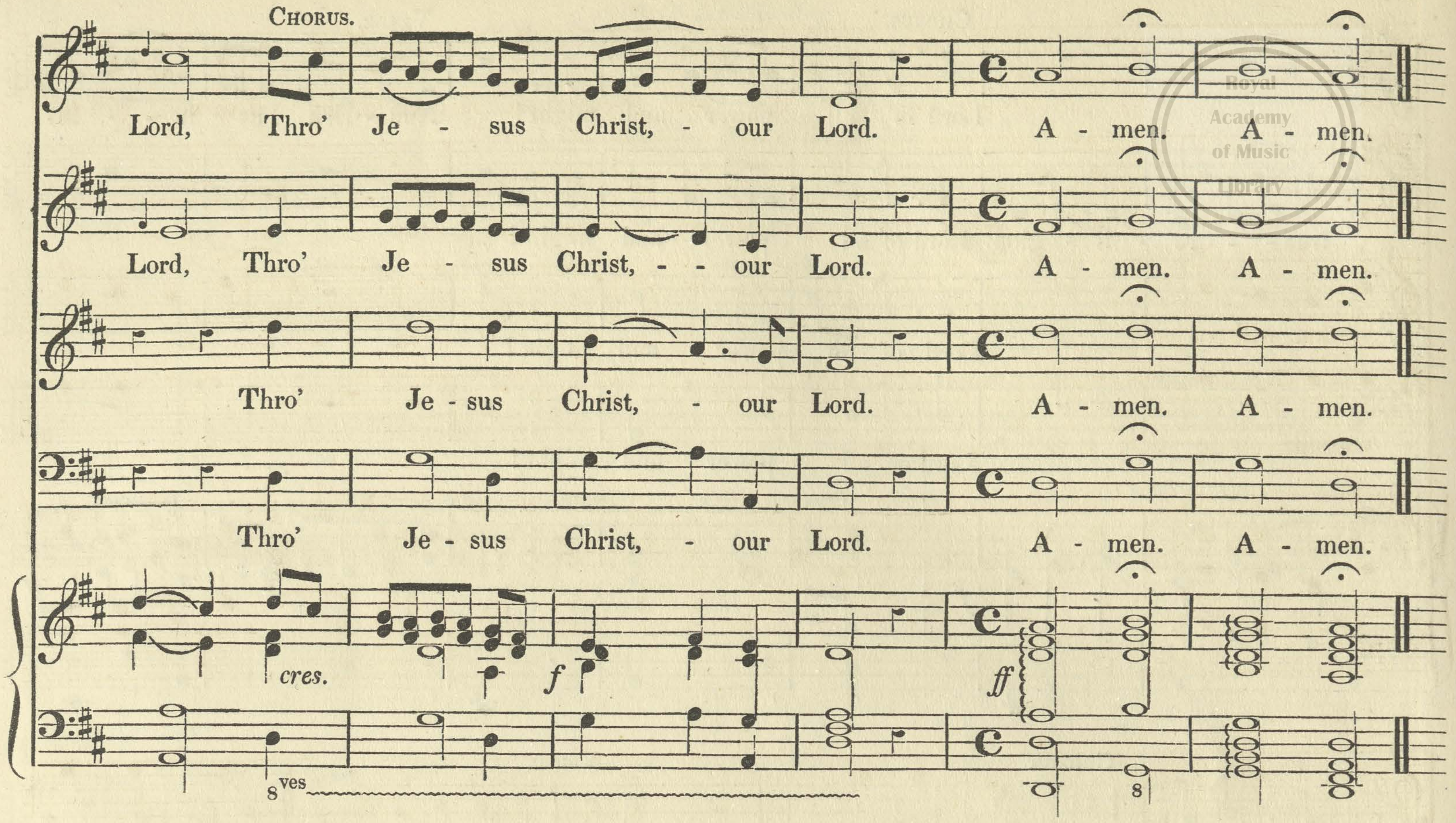
ANTHEM,

‘ Lord of all power and might.’

THE REV. W. MASON.


Chorus.
Soprano.
Lord of all power and might! Lord of all power and might!
Alto.
Lord of all power and might! Lord of all power and might!
Tenor.
Lord of all power and might! Lord of all power and might!
Base.
Lord of all power and might! Lord of all power and might!
Andante.
63 = ♩
8ves
Verse, 2 Soprani.
Thou, that art the author, Thou, that art the author of all - good things,
Thou, that art the author, Thou, that art the author of all - good things,
p
pp
p
pp
p
Chorus.
Verse.
Graft in our hearts the love of thy name, the love of thy name,
Verse.
Graft in our hearts the love of thy name, the love of thy name, In - crease in us
Graft in our hearts the love of thy name, the love of thy name,
Graft in our hearts the love of thy name, the love of thy name,
f
p
8ves

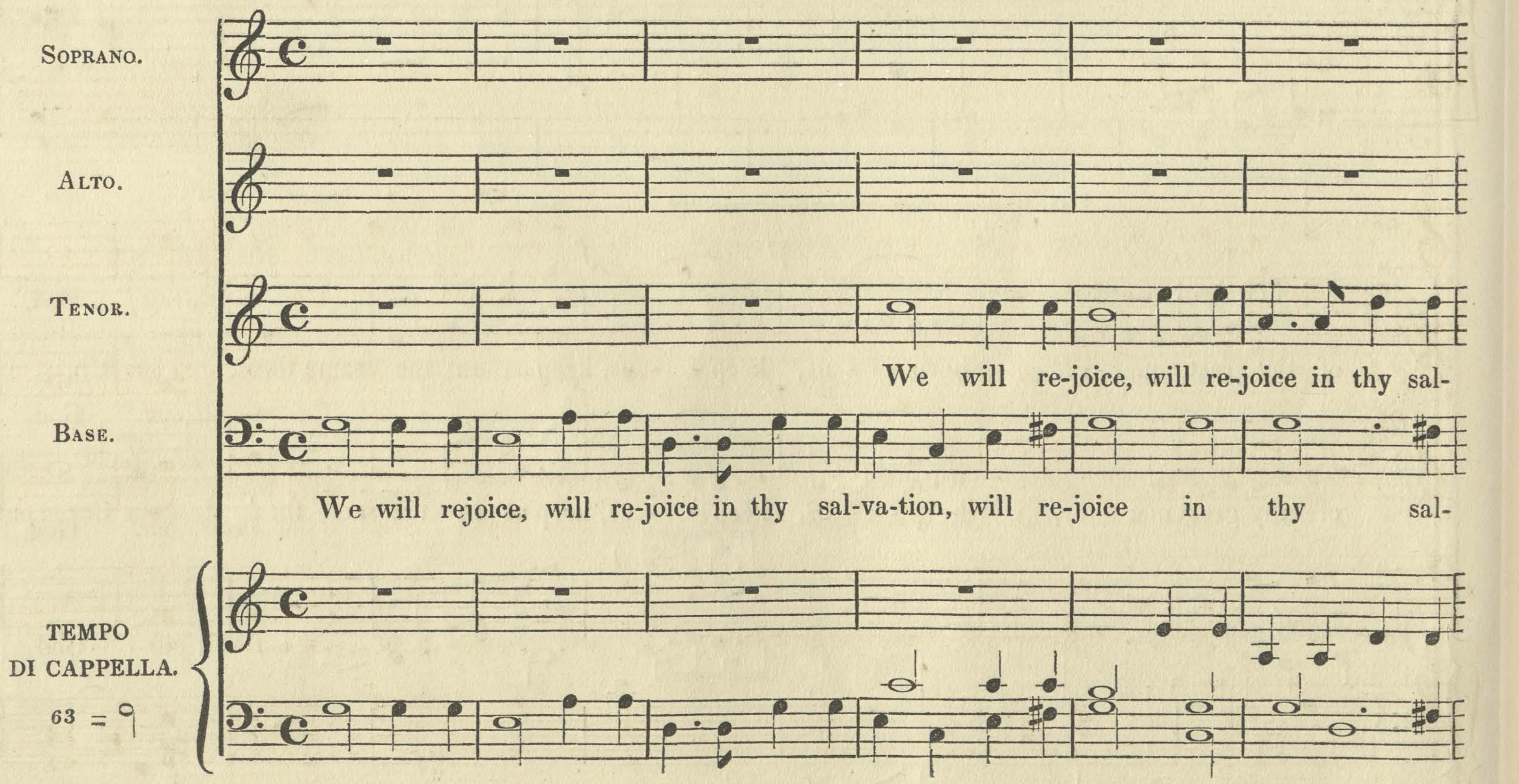

CHORUS.
VERSE.
Lord of all power and might! Nou - rish us in - - all
true - - re - li - gion. Lord of all power and might!
Lord of all power and might!
Lord of all power and might!
f
CHORUS.
VERSE.
good - - ness, Lord of all power and might! And of thy great mer - cy, and
Lord of all power and might! And of thy great mer - cy, and
Lord of all power and might!
Lord of all power and might!
p
8ves
p
f
of thy great mer - cy, keep - - us, keep - - us, keep us in the same thro' Je - sus Christ our
of thy great mer - cy, keep - - us, keep - - us, keep us in the same thro' Je - sus Christ our
pp
f

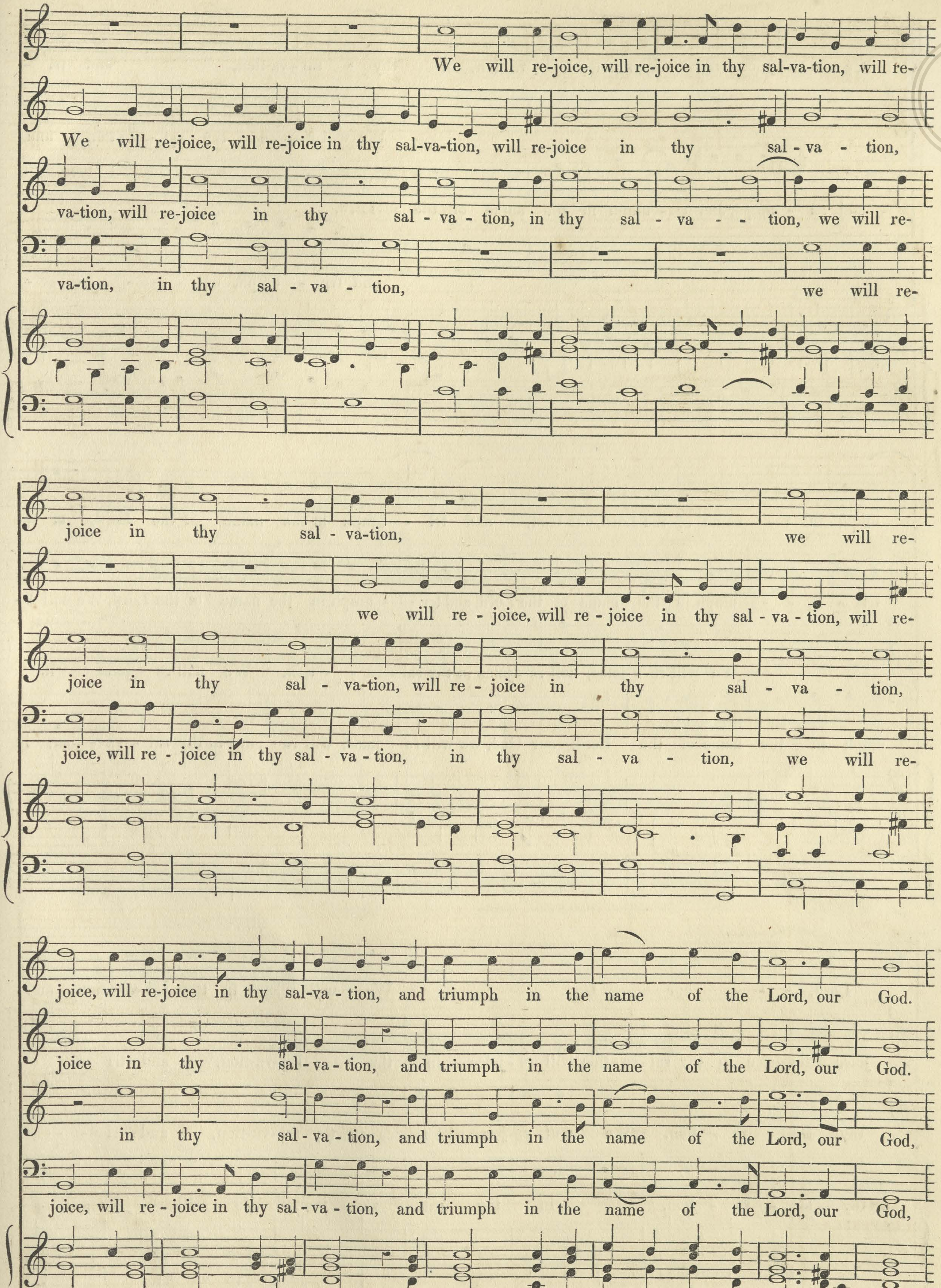

CHORUS.
Lord, Thro' Je - sus Christ, - our Lord. A - men. A - men.
Lord, Thro' Je - sus Christ, - - our Lord. A - men. A - men.
Thro' Je - sus Christ, - our Lord. A - men. A - men.
Thro' Je - sus Christ, - our Lord. A - men. A - men.
cres.
f
ff
8ves
8

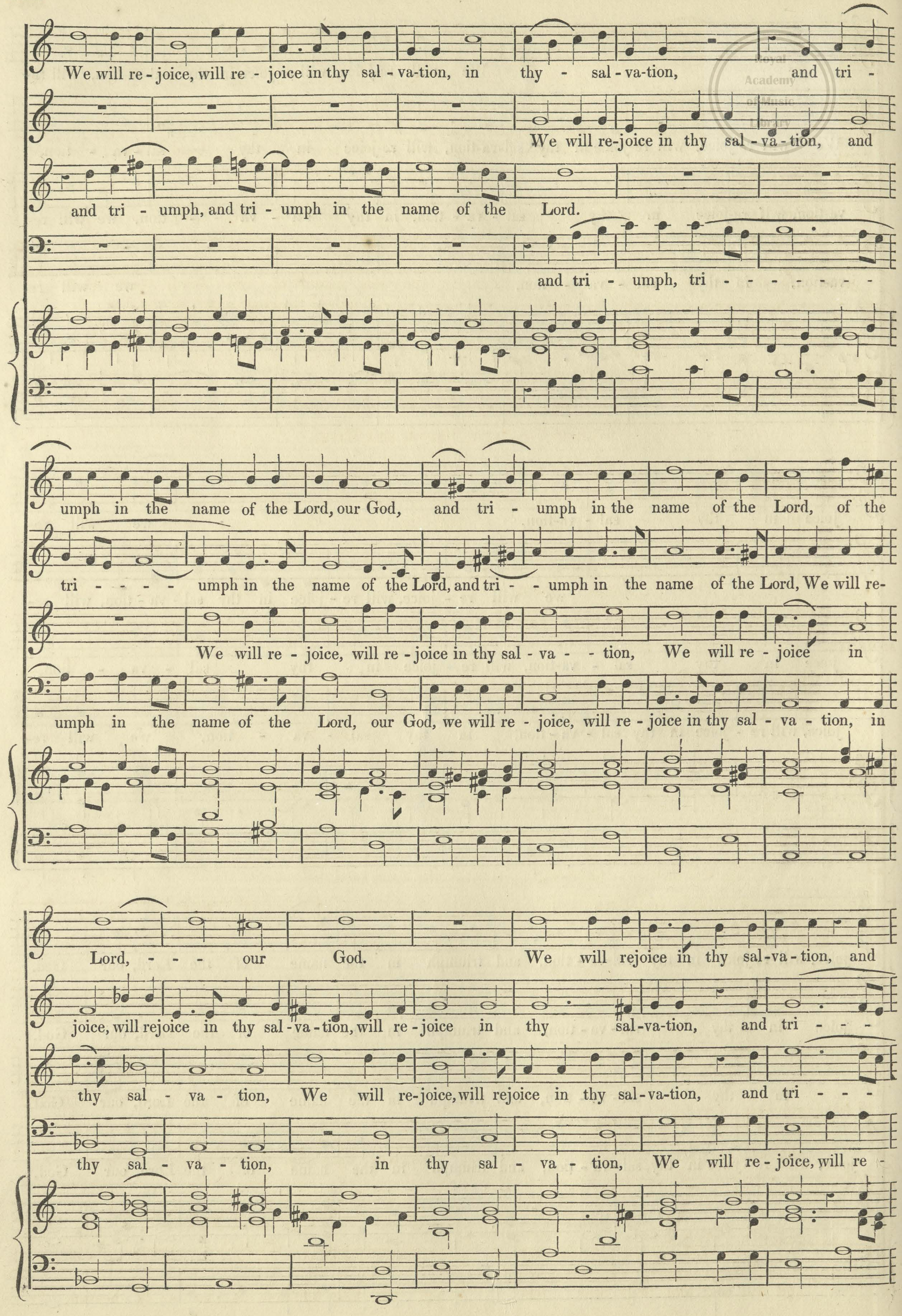
ANTHEM,

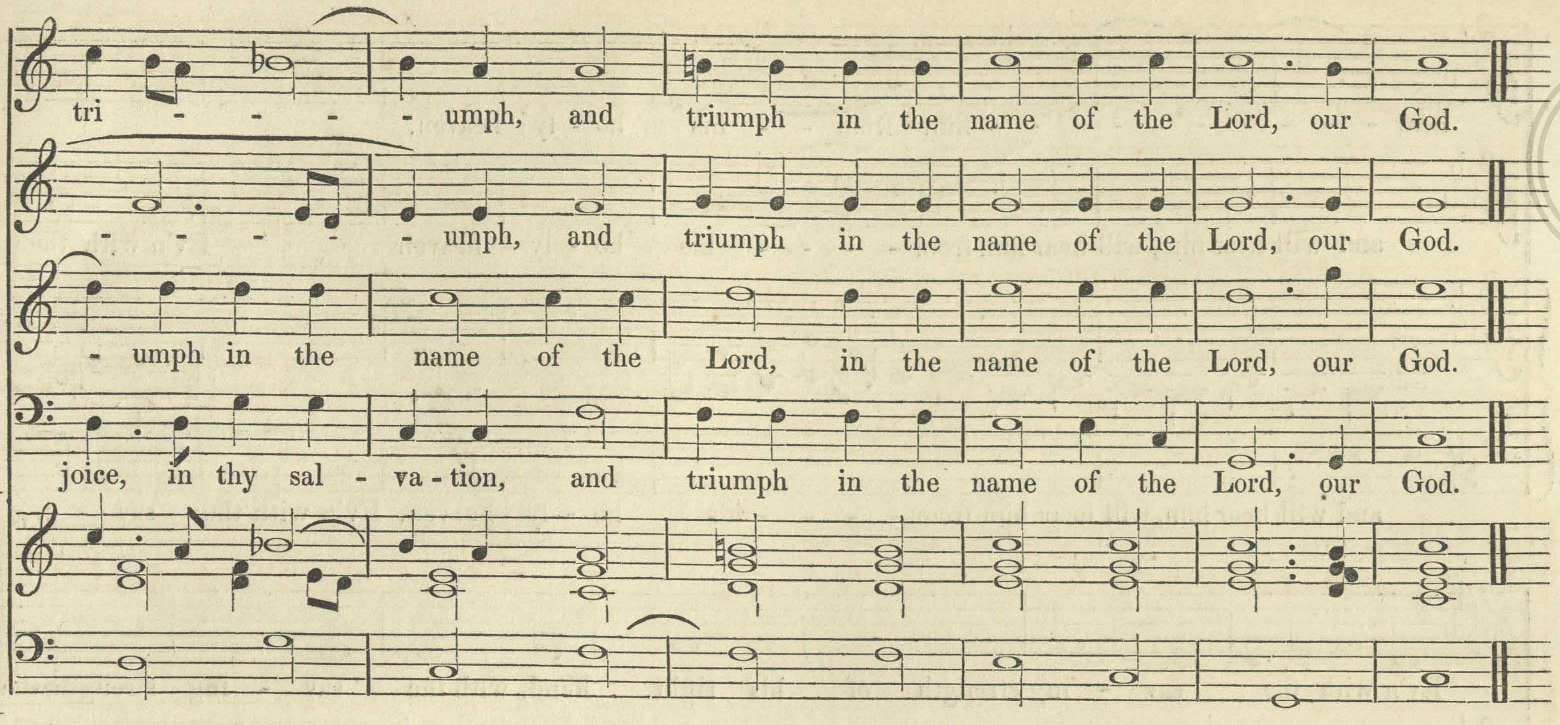
'We will rejoice in thy salvation.'

CROFT.

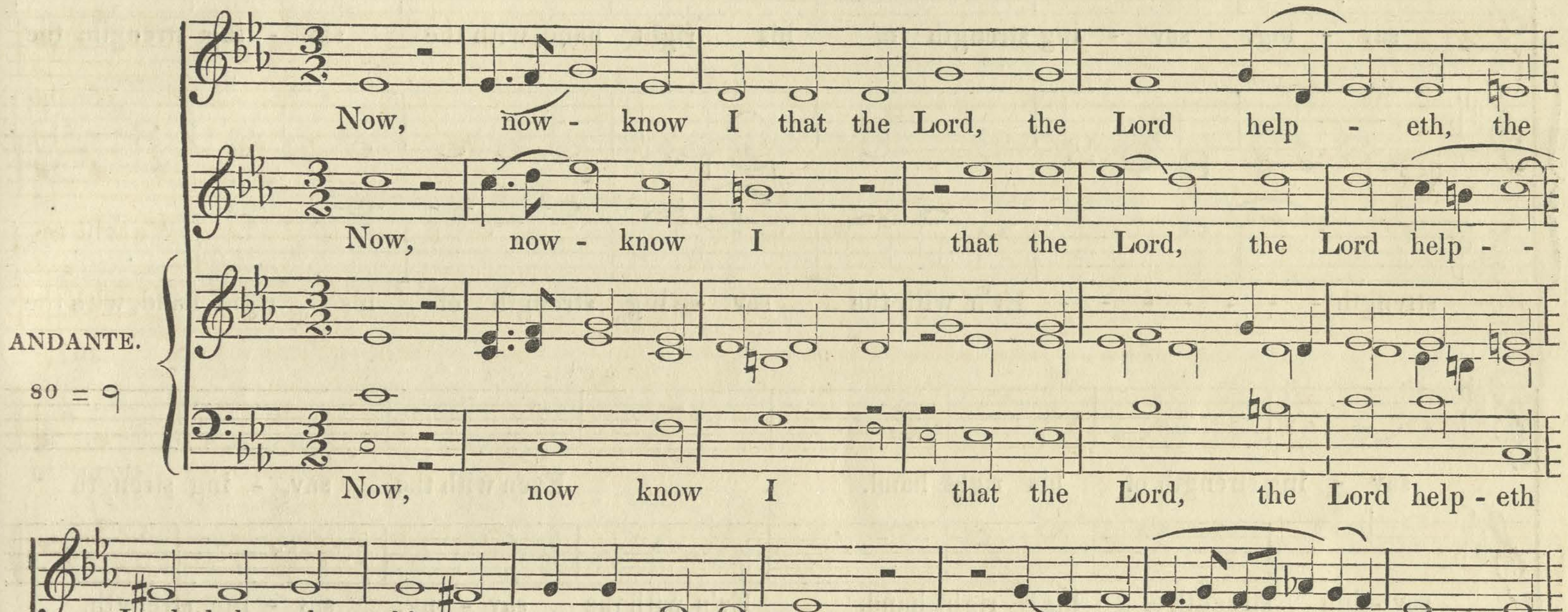

SOPRANO.
ALTO.
TENOR.
We will re-joice, will re-joice in thy sal-
BASE.
We will rejoice, will re-joice in thy sal-va-tion, will re-joice in thy sal-
TEMPO DI CAPPELLA.
63 = 𝅗𝅥

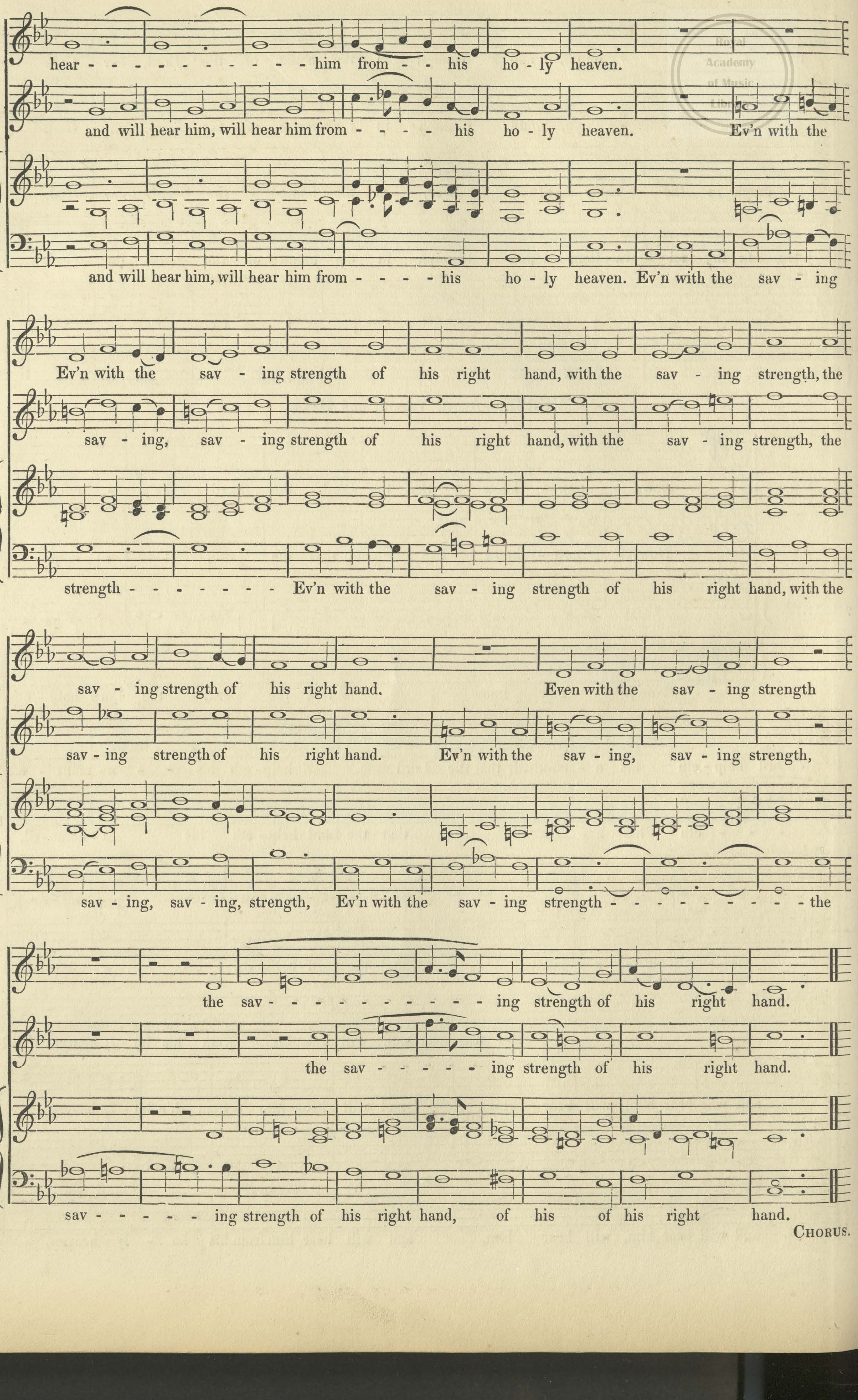

We will re-joice, will re-joice in thy sal-va-tion, will re-
We will re-joice, will re-joice in thy sal-va-tion, will re-joice in thy sal-va - tion,
va-tion, will re-joice in thy sal - va - tion, in thy sal - va - - tion, we will re-
va-tion, in thy sal - va - tion, we will re-
joice in thy sal - va-tion, we will re-
we will re - joice, will re - joice in thy sal - va - tion, will re-
joice in thy sal - va-tion, will re - joice in thy sal - va - tion,
joice, will re - joice in thy sal - va - tion, in thy sal - va - tion, we will re-
joice, will re-joice in thy sal-va - tion, and triumph in the name of the Lord, our God.
joice in thy sal-va - tion, and triumph in the name of the Lord, our God.
in thy sal - va - tion, and triumph in the name of the Lord, our God,
joice, will re - joice in thy sal-va - tion, and triumph in the name of the Lord, our God,


We will re - joice, will re - joice in thy sal - va-tion, in thy - sal - va-tion, and tri -
We will re-joice in thy sal - va - tion, and
and tri - umph, and tri - umph in the name of the Lord.
and tri - - umph, tri - - - - - - -
umph in the name of the Lord, our God, and tri - umph in the name of the Lord, of the
tri - - - - umph in the name of the Lord, and tri - - umph in the name of the Lord, We will re-
We will re - joice, will re - joice in thy sal - va - - tion, We will re - joice in
umph in the name of the Lord, our God, we will re - joice, will re - joice in thy sal - va - tion, in
Lord, - - - our God. We will rejoice in thy sal-va - tion, and
joice, will rejoice in thy sal - va - tion, will re - joice in thy sal-va-tion, and tri - - -
thy sal - va - tion, We will re-joice, will rejoice in thy sal-va-tion, and tri - - -
thy sal - va - tion, in thy sal - va - tion, We will re - joice, will re -


tri - - - - umph, and triumph in the name of the Lord, our God.
- - - - - umph, and triumph in the name of the Lord, our God.
- umph in the name of the Lord, in the name of the Lord, our God.
joice, in thy sal - va - tion, and triumph in the name of the Lord, our God.

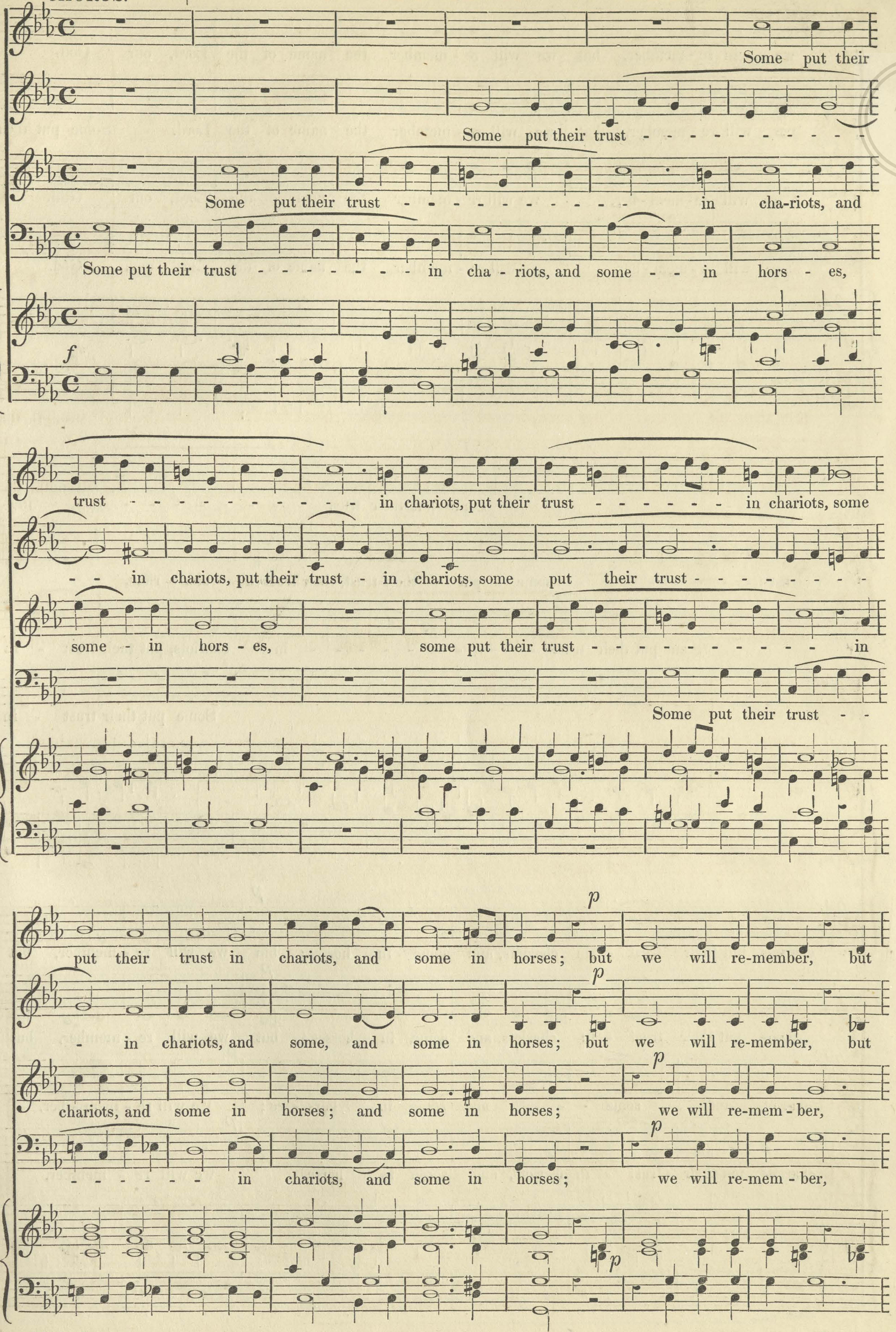
VERSE,—Alto, Tenor, and Base.

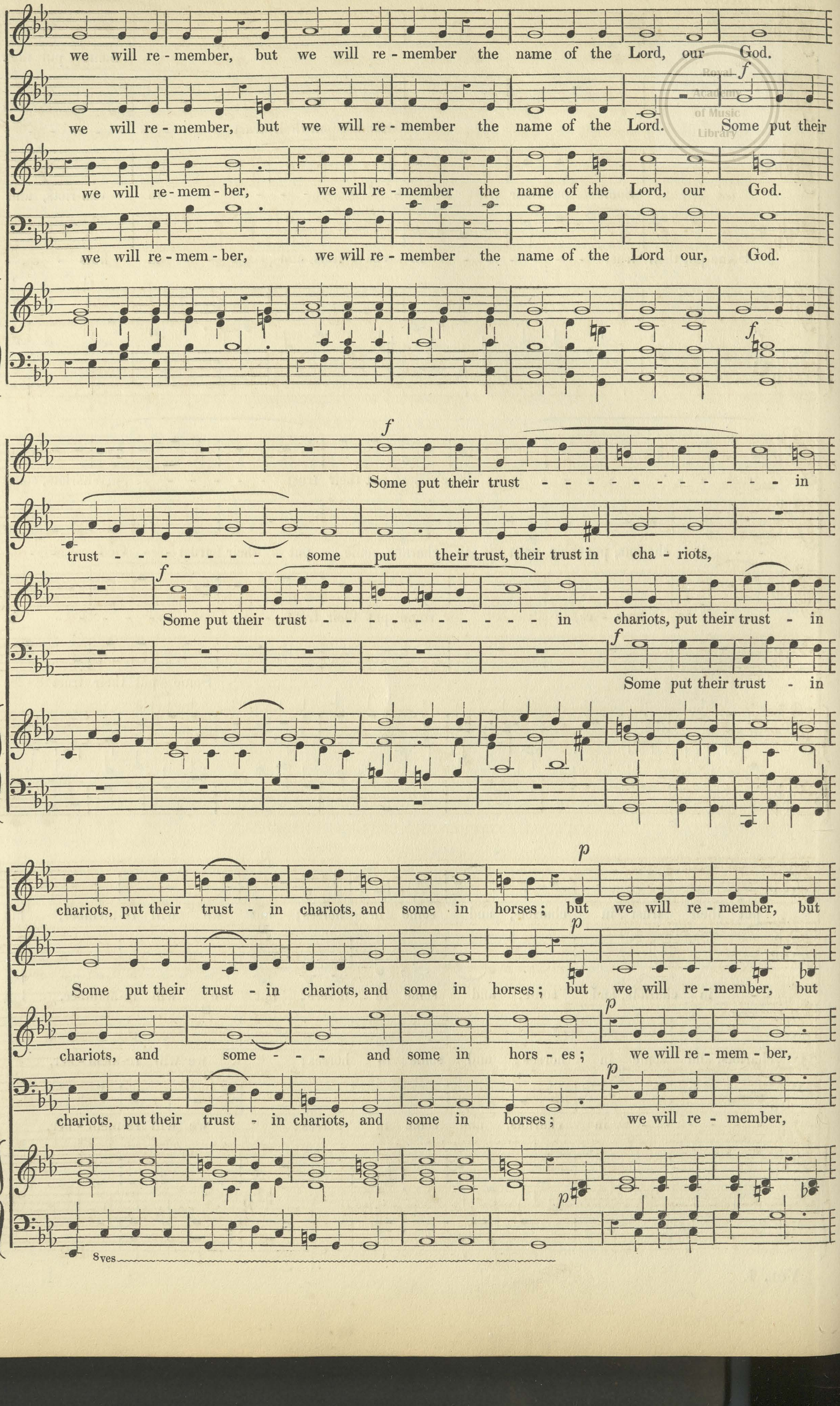

ANDANTE.
80 = 𝅗𝅥
Now, now - know I that the Lord, the Lord help - eth, the
Now, now - know I that the Lord, the Lord help - -
Now, now know I that the Lord, the Lord help - eth
Lord help - eth his a - noint-ed, that the Lord help - eth his - - a - noint - ed,
- - - eth - his a - noint-ed, that the Lord help - eth his a - noint - ed,
his - - - a - nointed, that the Lord help - eth his a - noint - ed,
and will hear him, will hear him from his ho - ly heaven, will
and will hear him, will hear him, and will hear him from his ho - ly heaven,
and will hear him, will hear him, and will hear him from his ho - ly heaven,

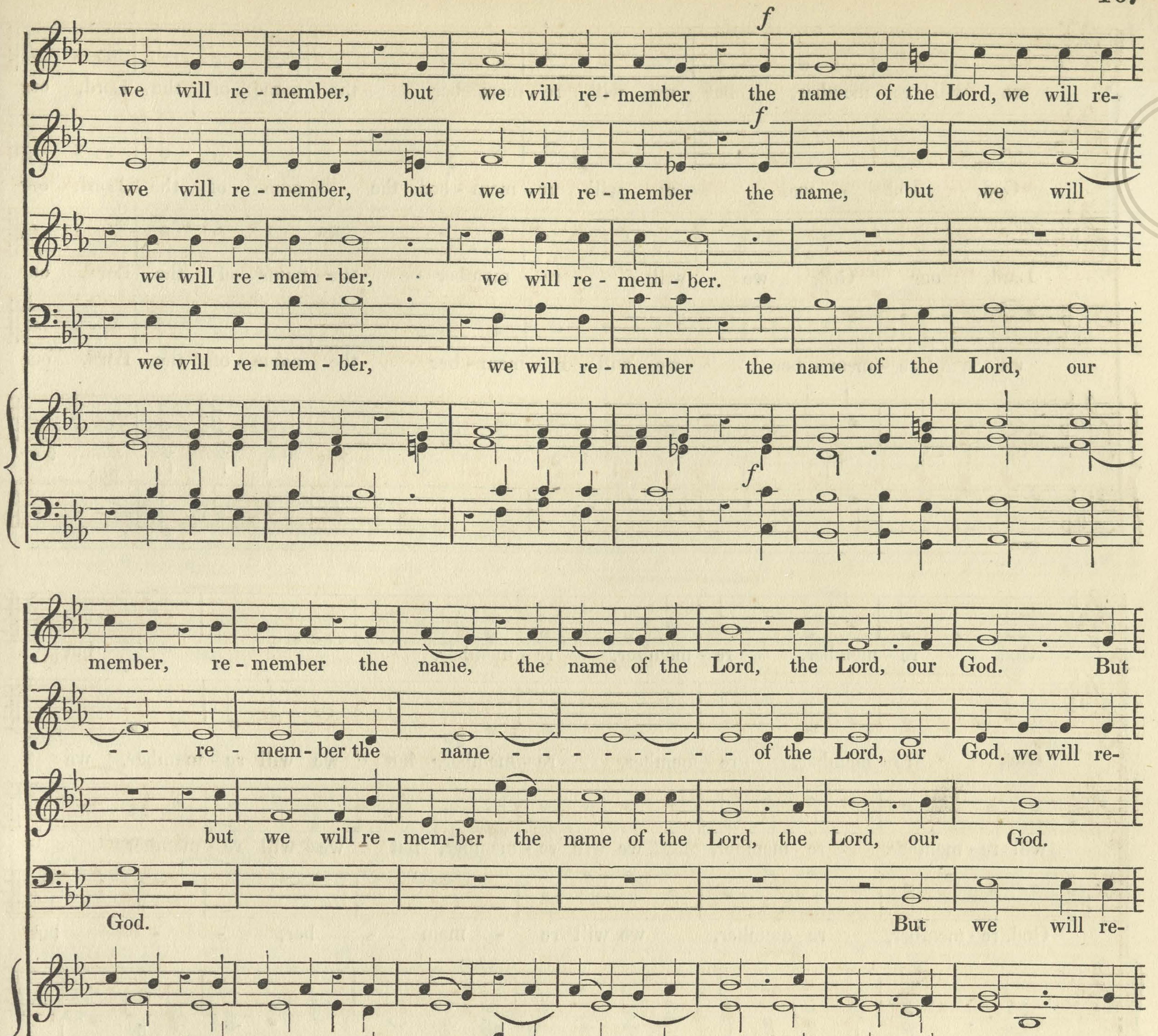

hear - - - - - - - - - - - him from - - his ho - ly heaven.
and will hear him, will hear him from - - - - his ho - ly heaven. Ev'n with the
and will hear him, will hear him from - - - - his ho - ly heaven. Ev'n with the sav - ing
Ev'n with the sav - ing strength of his right hand, with the sav - ing strength, the
sav - ing, sav - ing strength of his right hand, with the sav - ing strength, the
strength - - - - - - - Ev'n with the sav - ing strength of his right hand, with the
sav - ing strength of his right hand. Even with the sav - ing strength
sav - ing strength of his right hand. Ev'n with the sav - ing, sav - ing strength,
sav - ing, sav - ing, strength, Ev'n with the sav - ing strength - - - - - - - - - the
the sav - - - - - - - - - - - - ing strength of his right hand.
the sav - - - - - - ing strength of his right hand.
sav - - - - - - ing strength of his right hand, of his of his right hand.

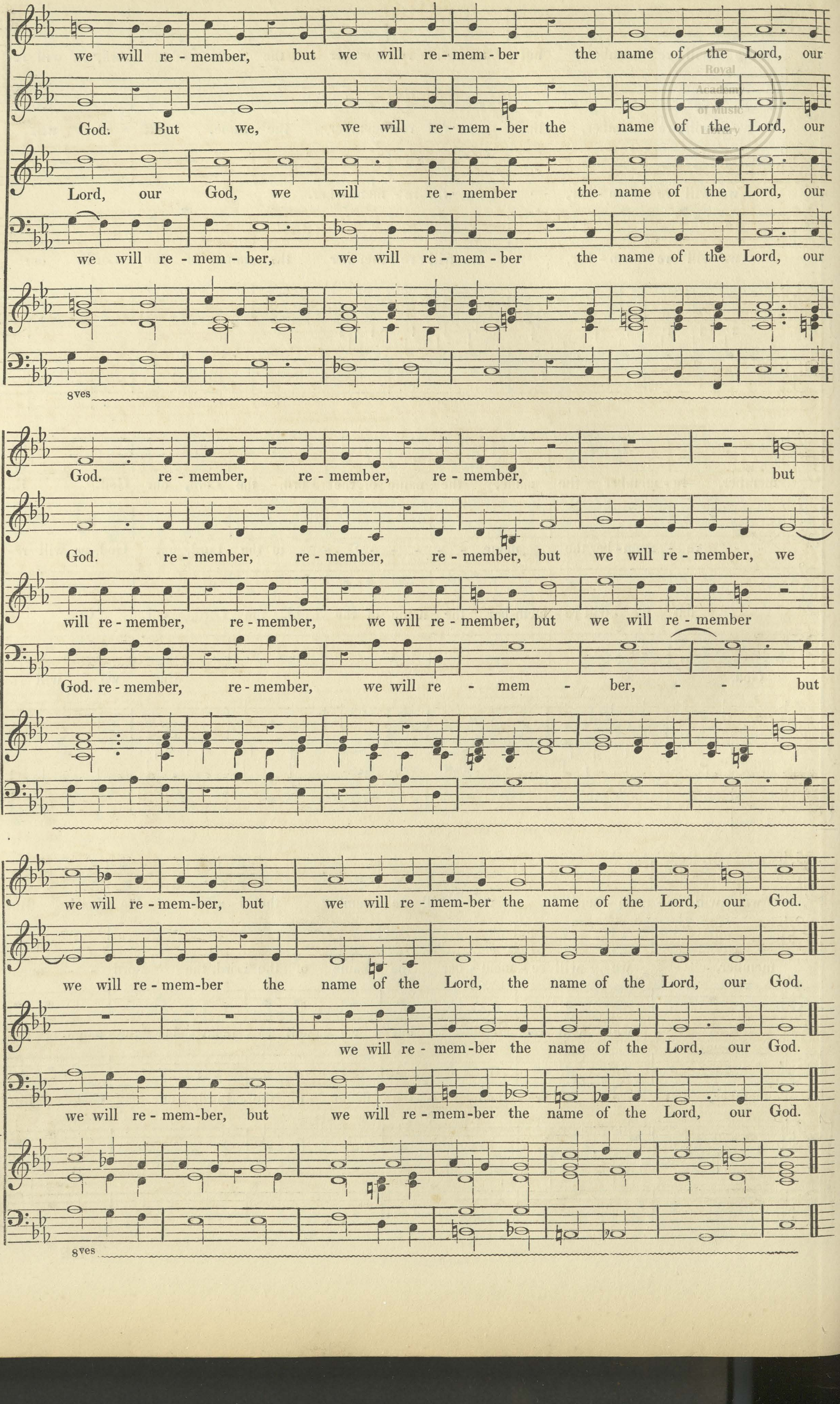
CHORUS.

CHORUS. 108 = ♩


f
Some put their
Some put their trust - - - - - - - - - - -
Some put their trust - - - - - - - - - - - - - in cha-riots, and
Some put their trust - - - - - - - - - in cha - riots, and some - - in hors - es,
trust - - - - - - - - - - - - in chariots, put their trust - - - - - - - in chariots, some
- - in chariots, put their trust - in chariots, some put their trust - - - - - - - - - -
some - in hors - es, some put their trust - - - - - - - - - - - in
Some put their trust - -
p
put their trust in chariots, and some in horses; but we will re-member, but
- in chariots, and some, and some in horses; but we will re-member, but
chariots, and some in horses; and some in horses; we will re-mem - ber,
- - - - - - in chariots, and some in horses; we will re-mem - ber,


we will re - member, but we will re - member the name of the Lord, our God.
f
we will re - member, but we will re - member the name of the Lord. Some put their
we will re - mem - ber, we will re - member the name of the Lord, our God.
we will re - mem - ber, we will re - member the name of the Lord our, God.
f
f
Some put their trust - - - - - - - - - - - - in
trust - - - - - - - - - some put their trust, their trust in cha - riots,
f
Some put their trust - - - - - - - - - - - - in chariots, put their trust - in
f
Some put their trust - in
p
chariots, put their trust - in chariots, and some in horses; but we will re - member, but
p
Some put their trust - in chariots, and some in horses; but we will re - member, but
p
chariots, and some - - - and some in hors - es; we will re - mem - ber,
p
chariots, put their trust - in chariots, and some in horses; we will re - member,
p
8ves

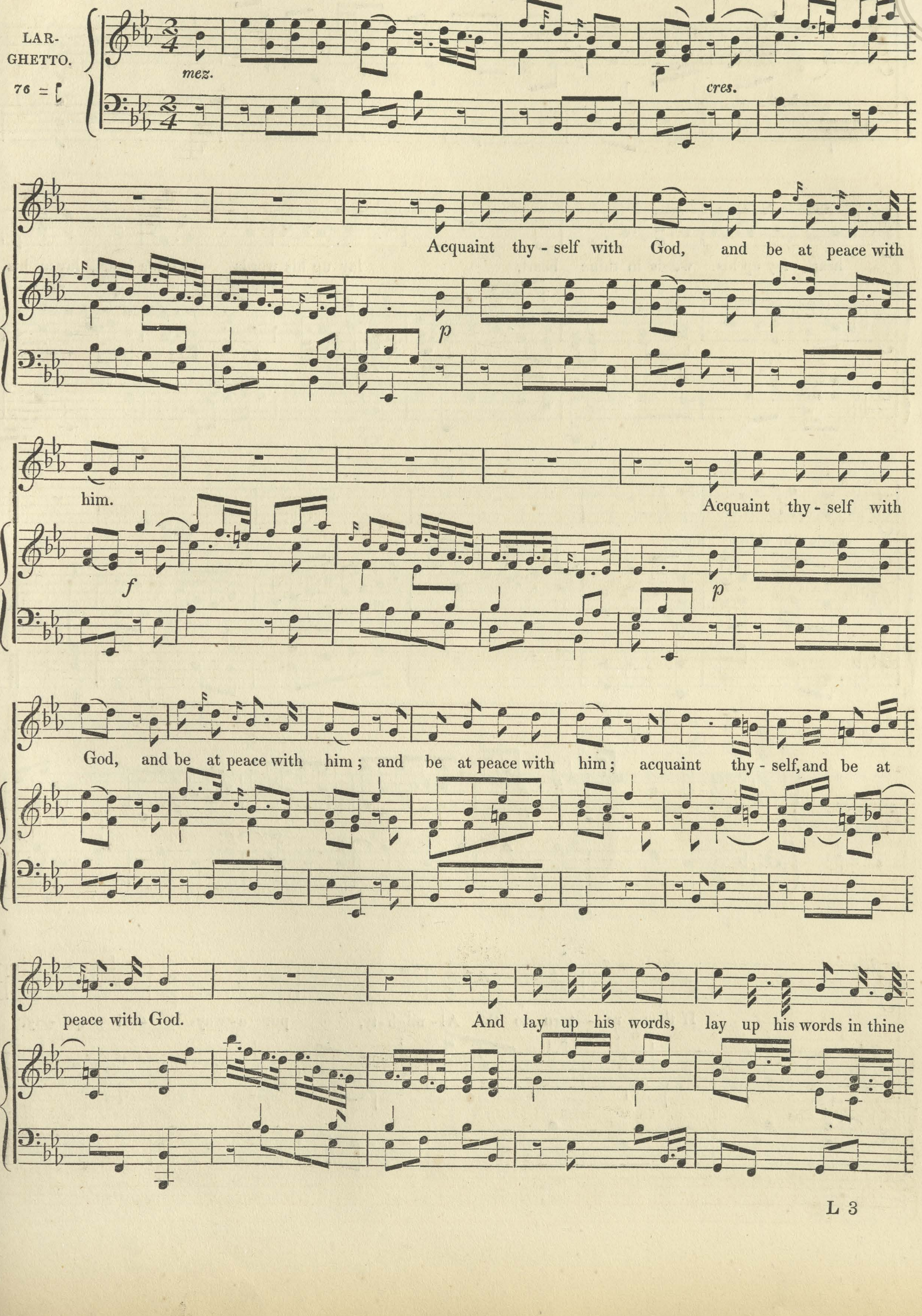

f
we will re-member, but we will re-member the name of the Lord, we will re-
f
we will re-member, but we will re-member the name, but we will
we will re-mem-ber, we will re-mem-ber.
we will re-mem-ber, we will re-member the name of the Lord, our
f
member, re-member the name, the name of the Lord, the Lord, our God. But
- - re-mem-ber the name - - - - - - - of the Lord, our God. we will re-
but we will re-mem-ber the name of the Lord, the Lord, our God.
God. But we will re-
we will re-mem-ber, we will re-member the name of the Lord, But
member, we will re-mem-ber the name of the Lord, the Lord - - our
we will re-member, but we will re-mem-ber the name of the
member, but we will re-member the name of the Lord, our God. But
8ves

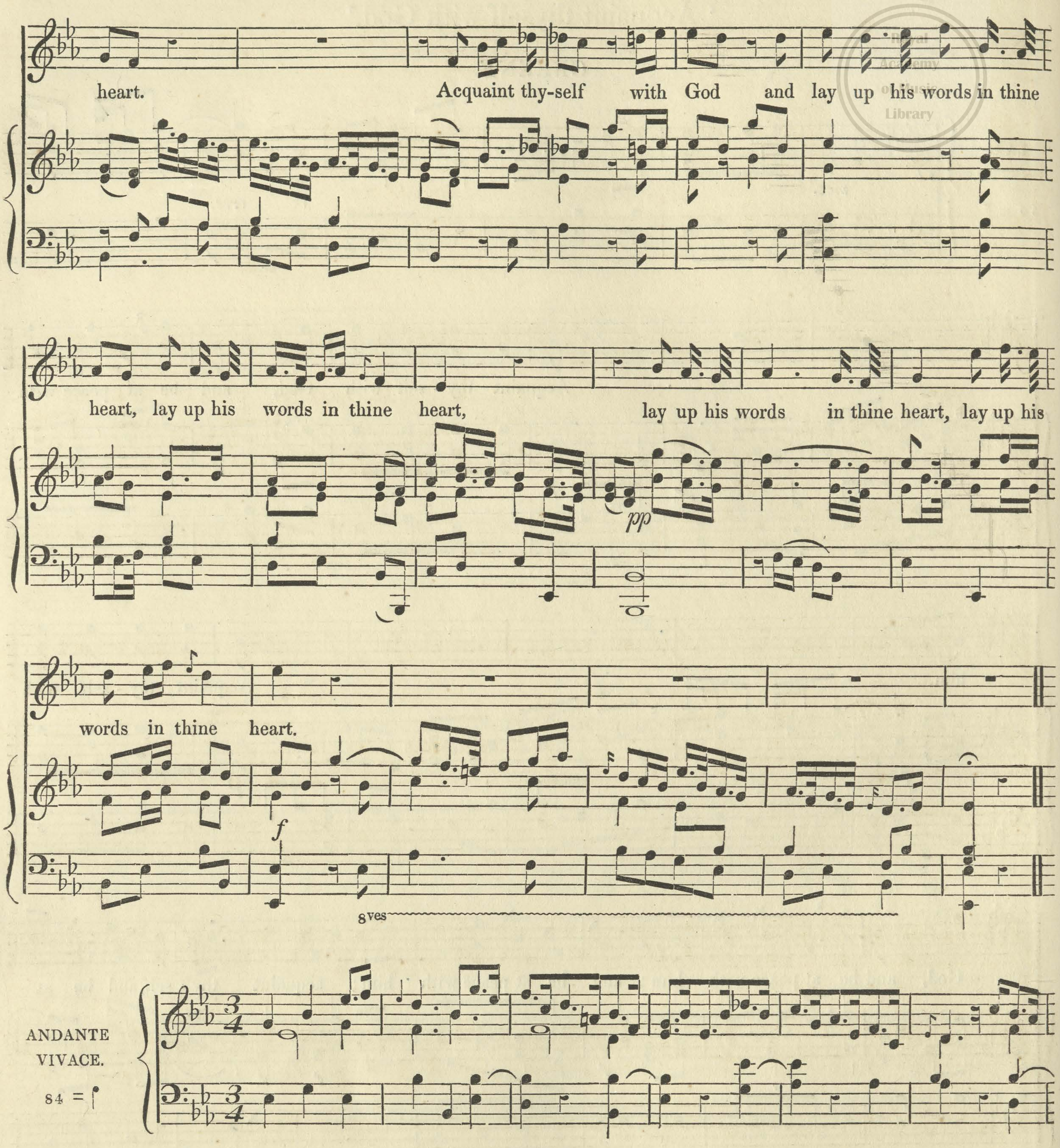

we will re - member, but we will re - mem - ber the name of the Lord, our
God. But we, we will re - mem - ber the name of the Lord, our
Lord, our God, we will re - member the name of the Lord, our
we will re - mem - ber, we will re - mem - ber the name of the Lord, our
8ves
God. re - member, re - member, re - member, but
God. re - member, re - member, re - member, but we will re - member, we
will re - member, re - member, we will re - member, but we will re - member
God. re - member, re - member, we will re - mem - ber, - but
we will re - mem-ber, but we will re - mem-ber the name of the Lord, our God.
we will re - mem-ber the name of the Lord, the name of the Lord, our God.
we will re - mem-ber the name of the Lord, our God.
we will re - mem-ber, but we will re - mem-ber the name of the Lord, our God.
8ves

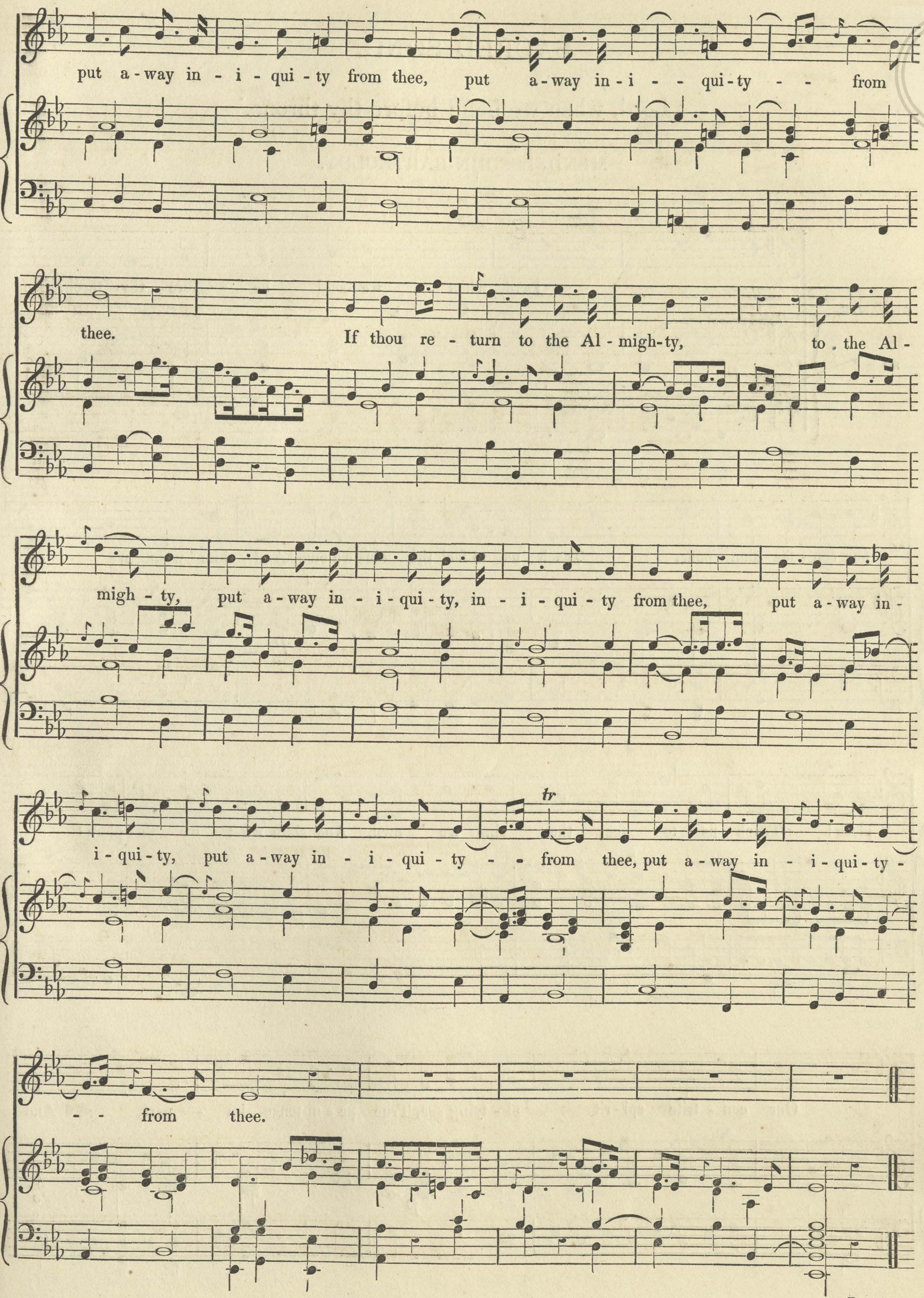
SOLO,

‘Acquaint thyself with God.’

GREENE.


LARGHETTO.
76 =
mez.
cres.
p
f
p
Acquaint thy - self with God, and be at peace with him.
Acquaint thy - self with God, and be at peace with him; and be at peace with him; acquaint thy - self, and be at peace with God.
And lay up his words, lay up his words in thine

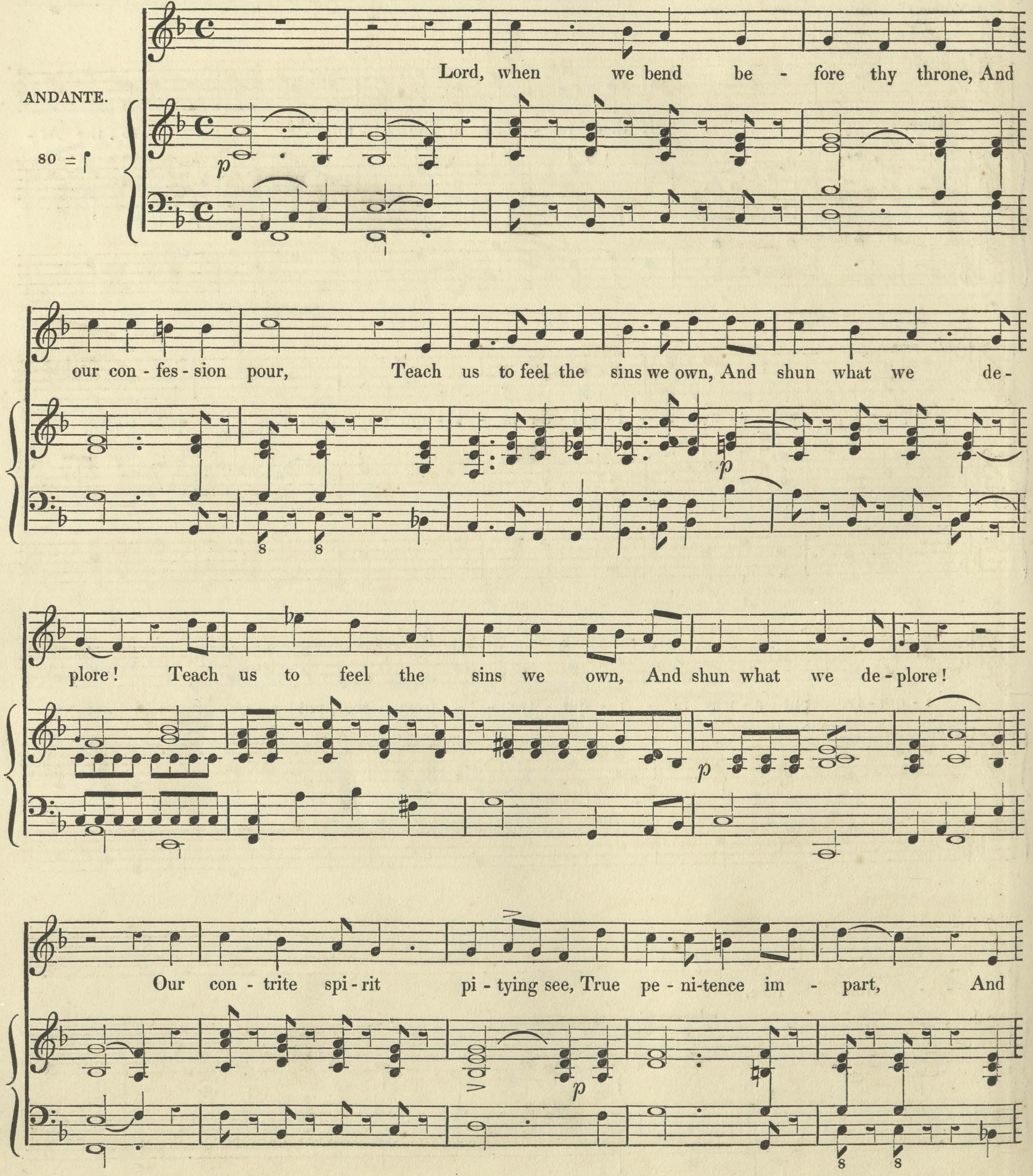

heart. Acquaint thy-self with God and lay up his words in thine
heart, lay up his words in thine heart, lay up his words in thine heart, lay up his
pp
words in thine heart.
f
8ves
ANDANTE VIVACE.
84 = ♩
3/4
tr
If thou re - turn to the Al - migh - ty, put a - way in - i - qui - ty,

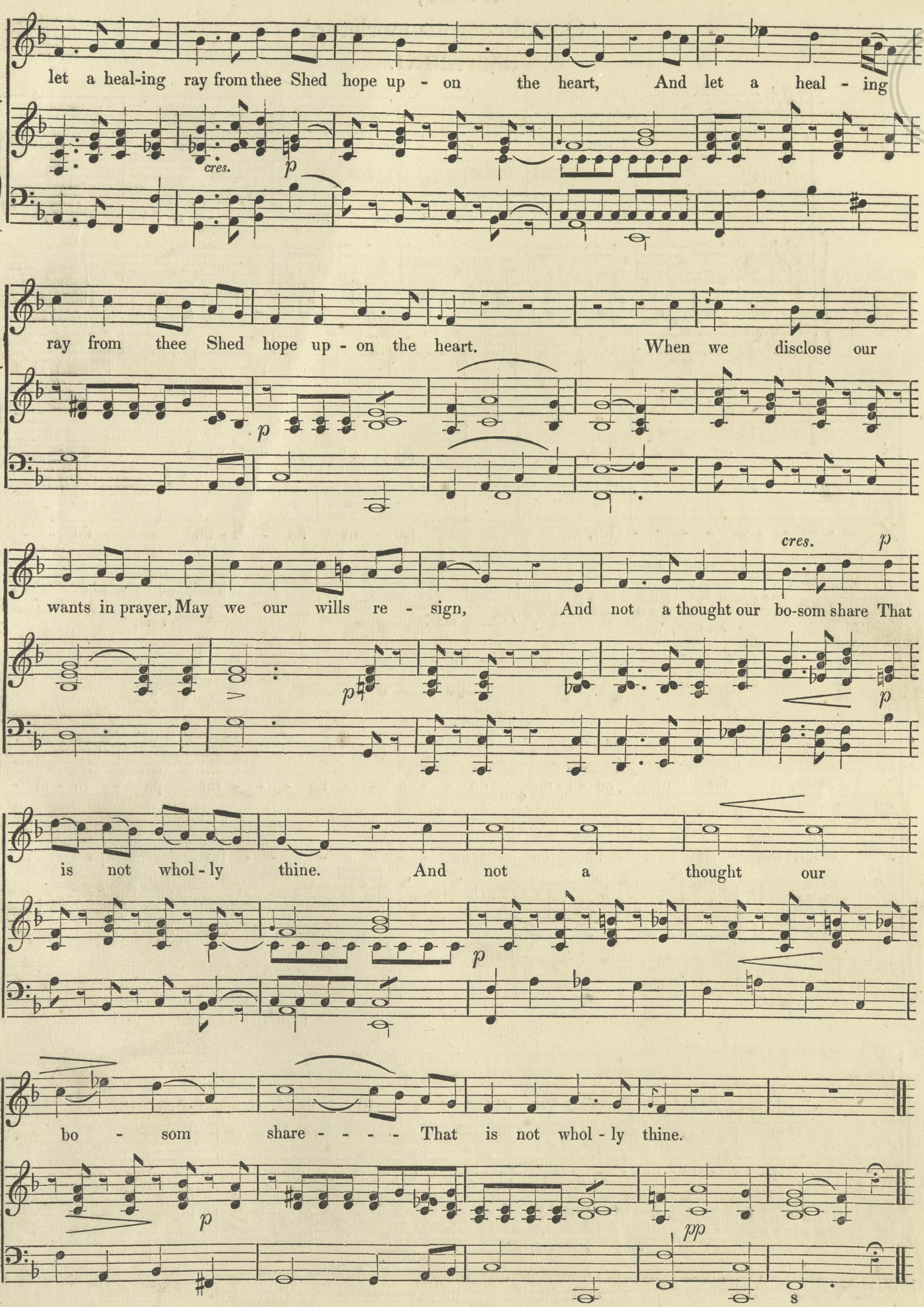

put a-way in - i - qui - ty from thee, put a-way in-i - - qui-ty - - from
thee. If thou re - turn to the Al - migh-ty, to the Al -
migh - ty, put a-way in - i - qui - ty, in - i - qui - ty from thee, put a-way in -
i - qui - ty, put a-way in - i - qui - ty - - from thee, put a-way in - i - qui - ty -
- - from thee.
tr

SACRED SONG,

‘Lord, when we bend before thy throne.’

MENDELSSOHN-BARTHOLDY.

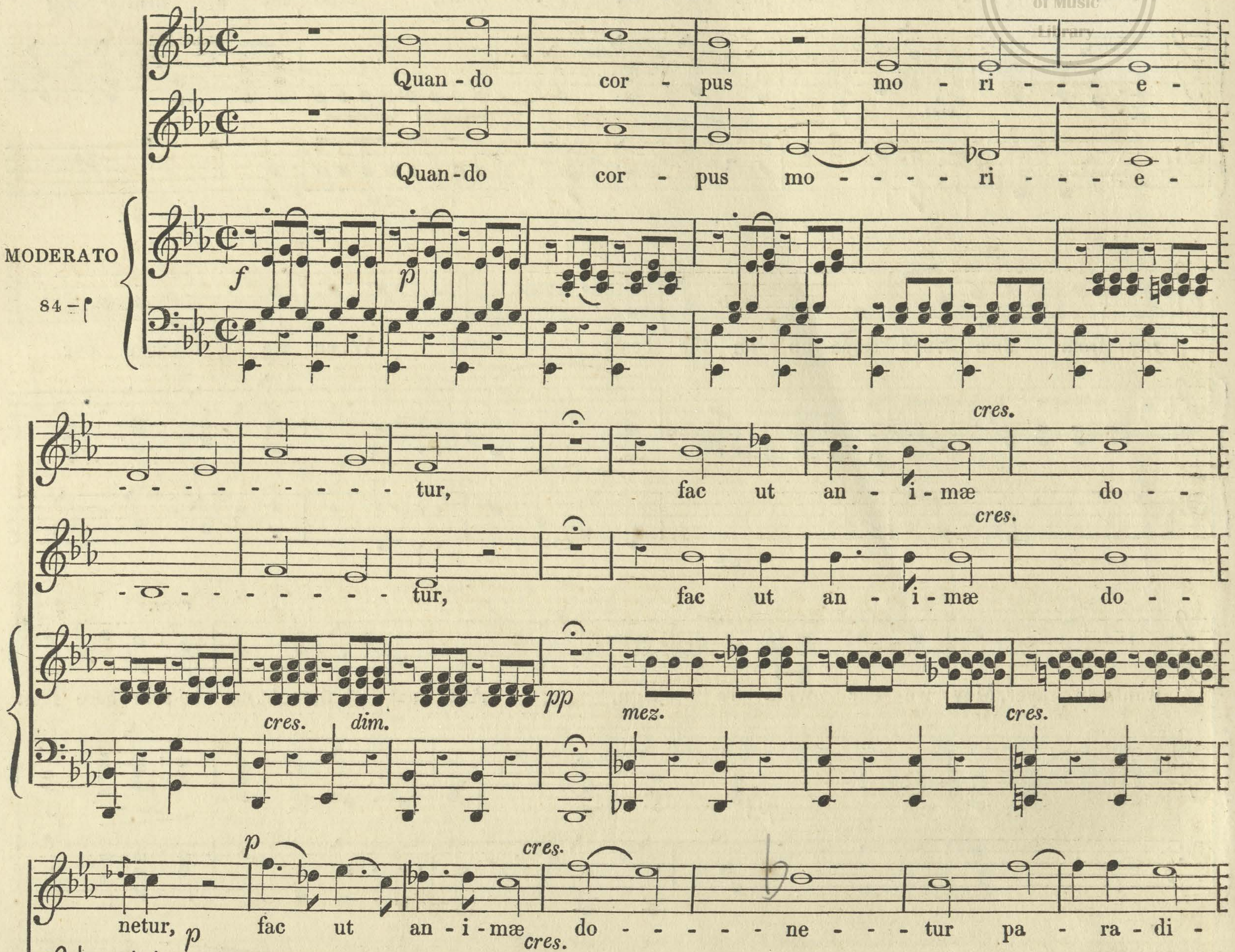

ANDANTE.
80 = ♩
p
Lord, when we bend be - fore thy throne, And
our con - fes - sion pour, Teach us to feel the sins we own, And shun what we de -
p
plore! Teach us to feel the sins we own, And shun what we de - plore!
p
Our con - trite spi - rit pi - tying see, True pe - ni-tence im - part, And
p

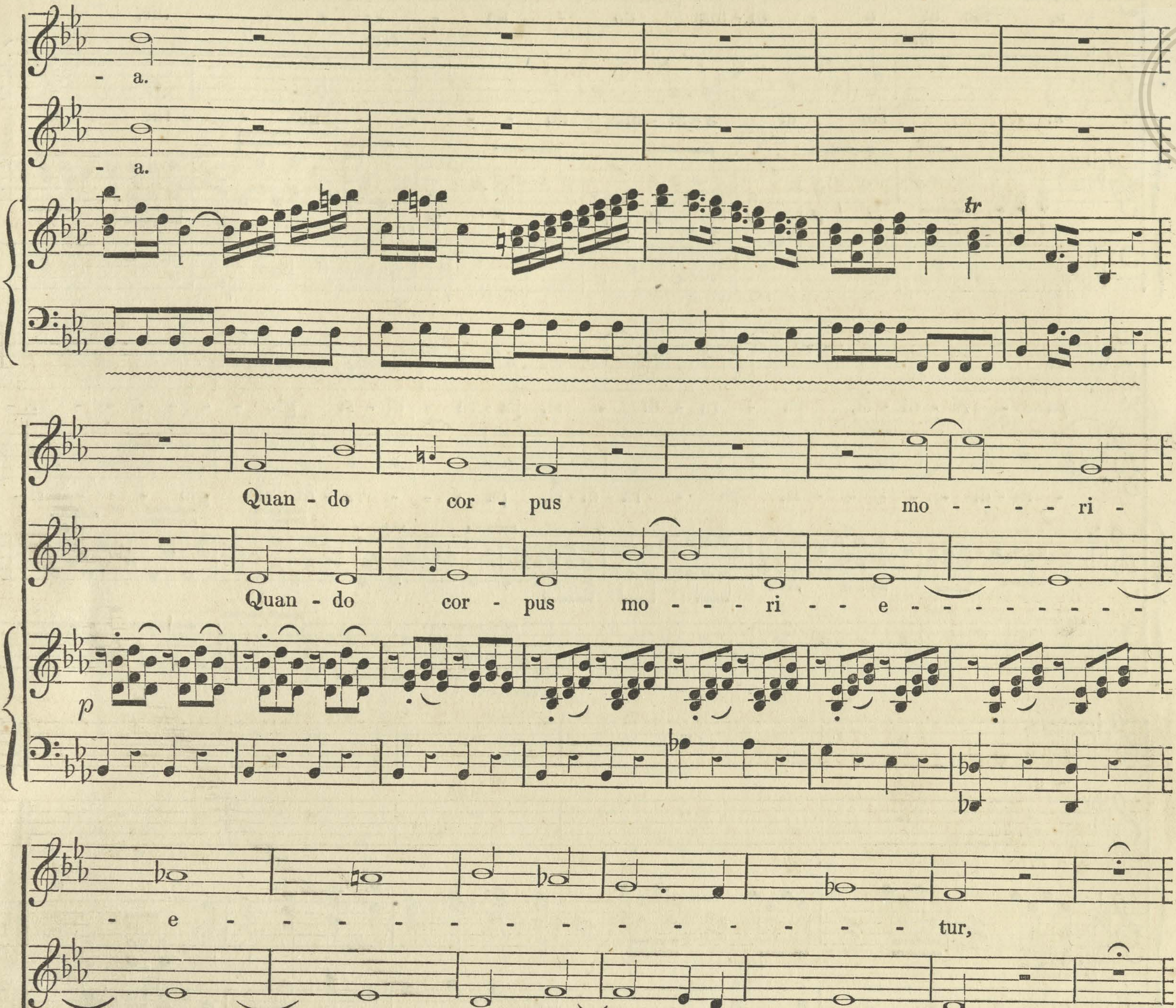

let a heal-ing ray from thee Shed hope up - on the heart, And let a heal - ing
cres.
p
ray from thee Shed hope up - on the heart. When we disclose our
p
wants in prayer, May we our wills re - sign, And not a thought our bo-som share That
cres.
p
is not whol - ly thine. And not a thought our
p
bo - som share - - - - That is not whol - ly thine.
p
pp
8

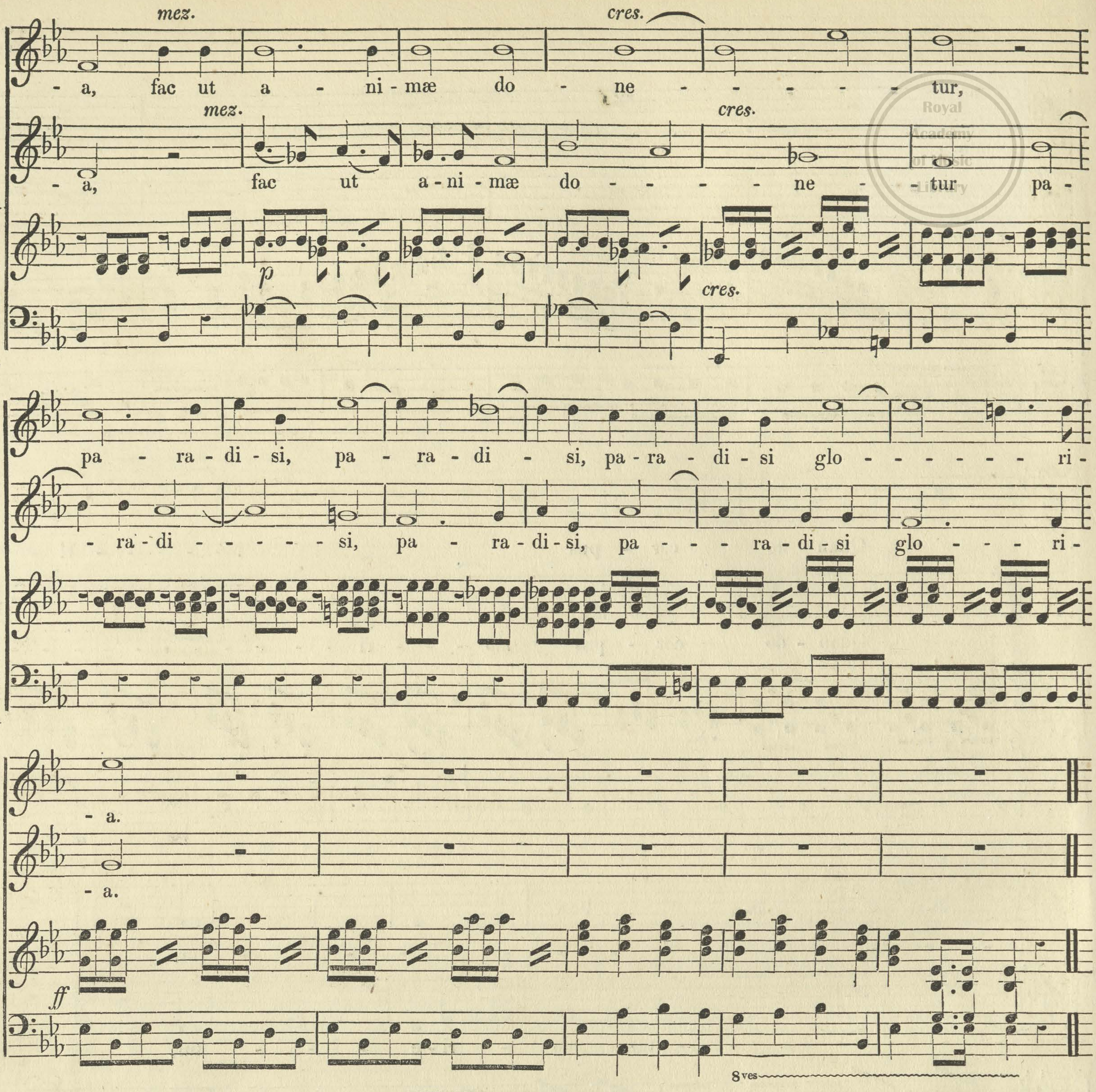
DUET,

'Quando corpus morietur.'

GASPARINI.

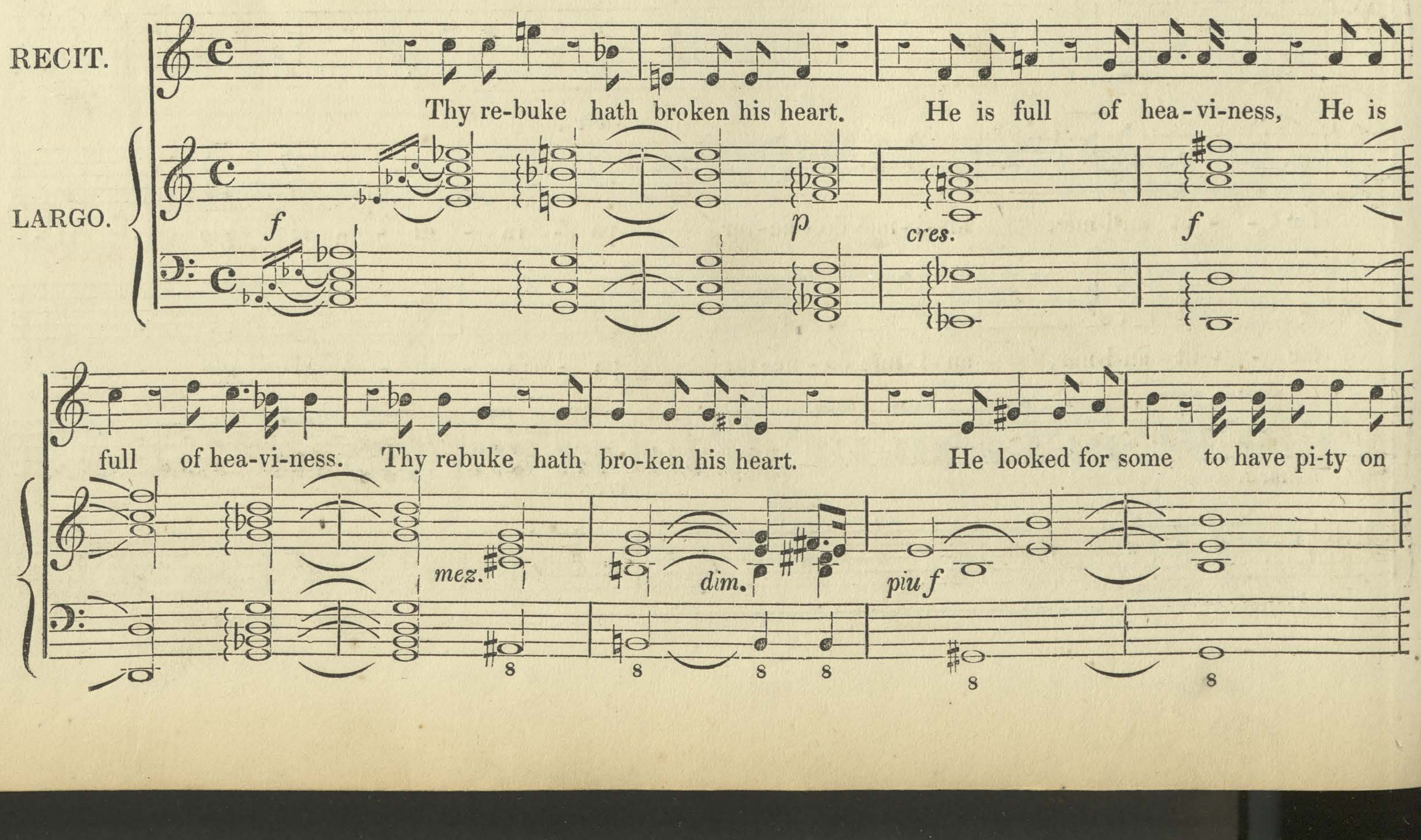

MODERATO
84 –
Quan - do cor - pus mo - ri - - - - e - - - - - - - - - - - tur, fac ut an - i - mæ do - - netur, fac ut an - i - mæ do - - - - - - ne - - - tur pa - ra - di - - si, pa - - ra - di - si, pa - - - - ra - di - si glo - - - - ri -
Quan - do cor - pus mo - - - - ri - - - - e - - - - - - - - - - tur, fac ut an - i - mæ do - - netur, fac ut an - i - mæ do - ne - - - - - - - - - - tur pa - ra - di - si, pa - - ra - di - - si, pa - ra - di - si, - glo - - - - - - - - - ri -
f
p
cres.
dim.
pp
mez.
cres.
p
cres.
f
mez.
8ves

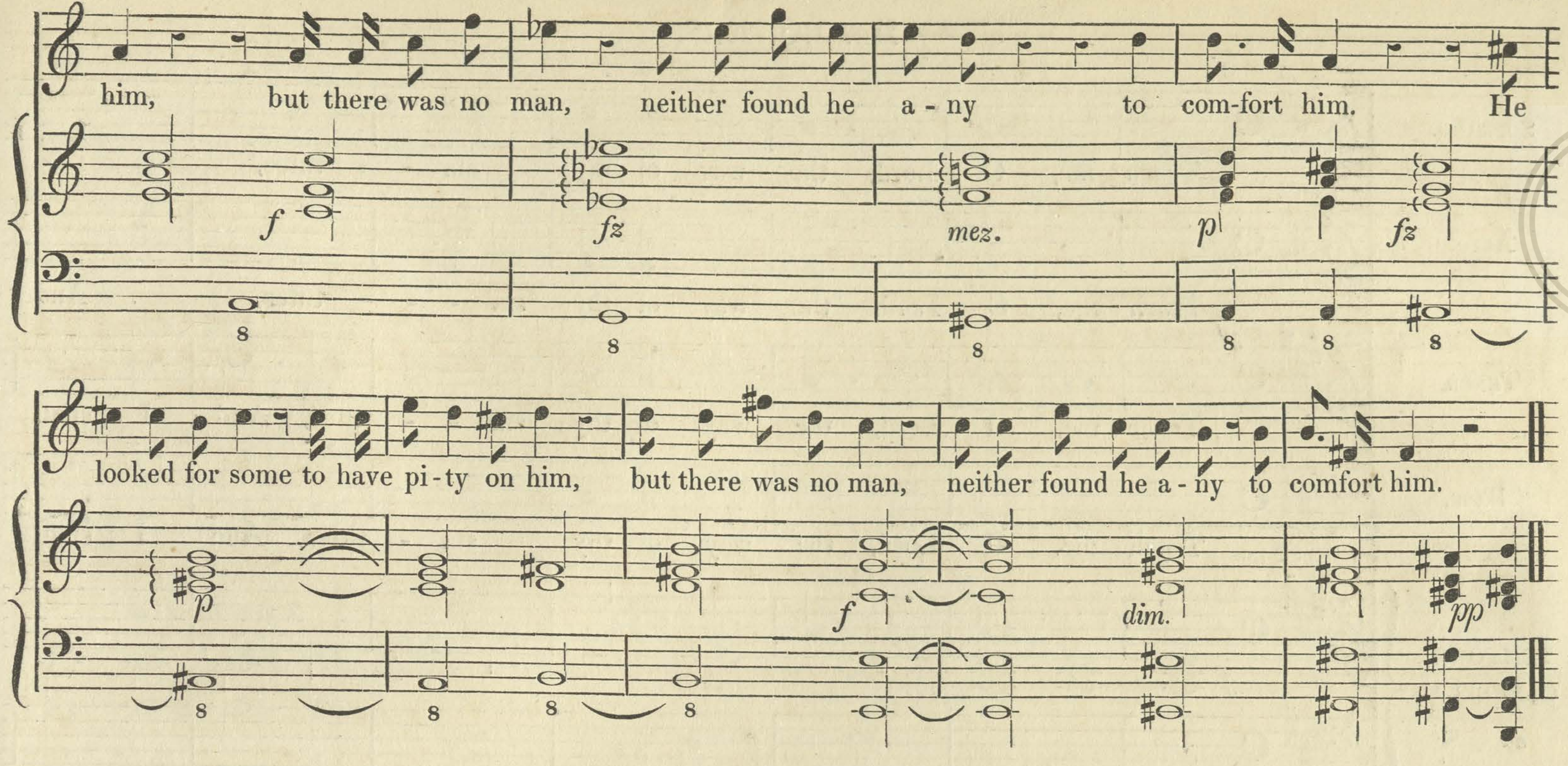

-a.
-a.
tr
Quan-do cor-pus mo-ri-
Quan-do cor-pus mo-ri-e-tur,
p
e-tur,
-tur, mo-ri-e-tur,
dim.
pp
8ves
fac-ut an-i-mæ, an-i-mæ do-ne-tur pa-ra-di-si glo-ri-
cres.
fac-ut an-i-mæ, an-i-mæ do-ne-tur pa-ra-di-si glo-ri-
cres.
mez.
cres.
8ves

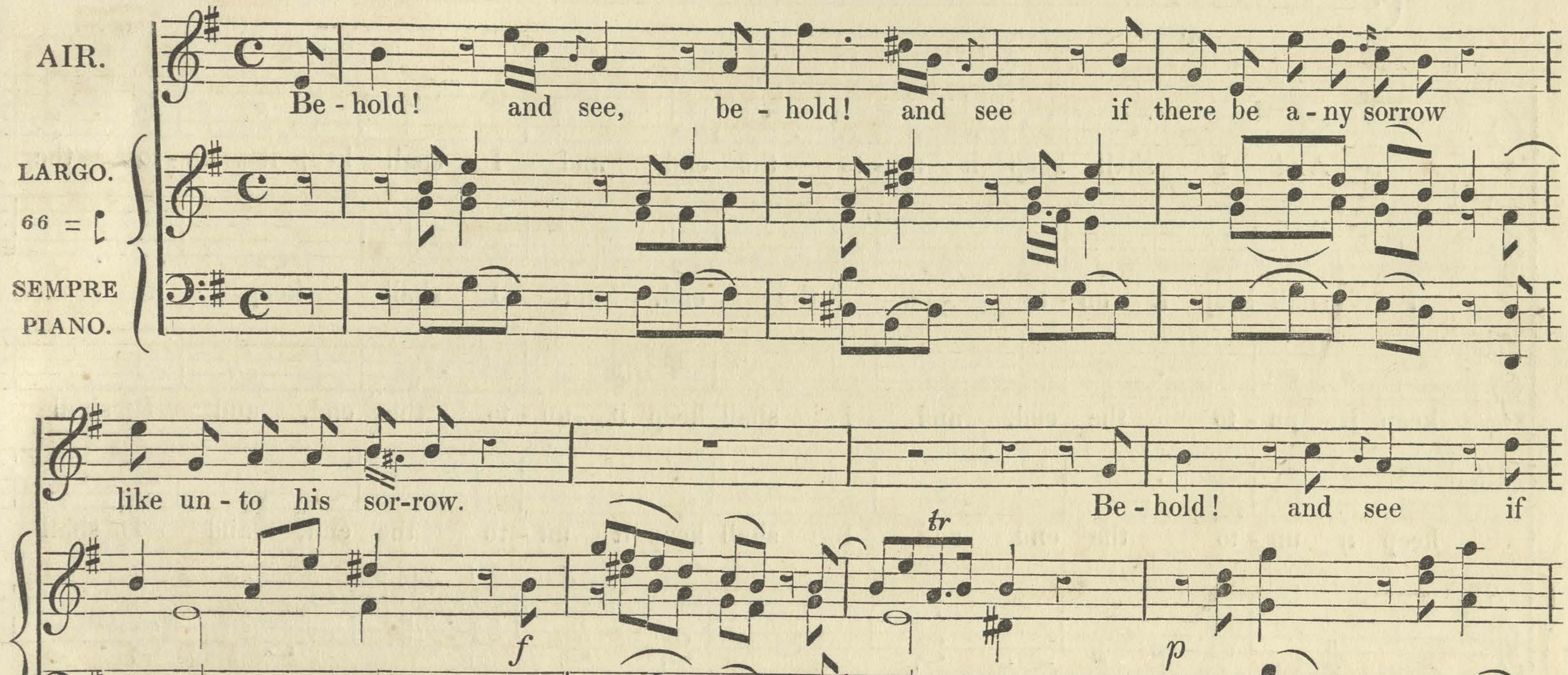

mez.
cres.
- a, fac ut a - ni-mæ do - ne - - - - - - tur,
mez.
cres.
- a, fac ut a-ni-mæ do - - - ne - - tur pa-
p
cres.
pa - ra-di-si, pa - ra-di - si, pa-ra - di-si glo - - - - - - ri-
- ra-di - - - - - si, pa - ra-di-si, pa - - - ra-di-si glo - - - ri-
- a.
- a.
ff
8ves

RECIT., 'Thy rebuke,' and AIR, 'Behold and see,' from *The Messiah.*

- HANDEL.

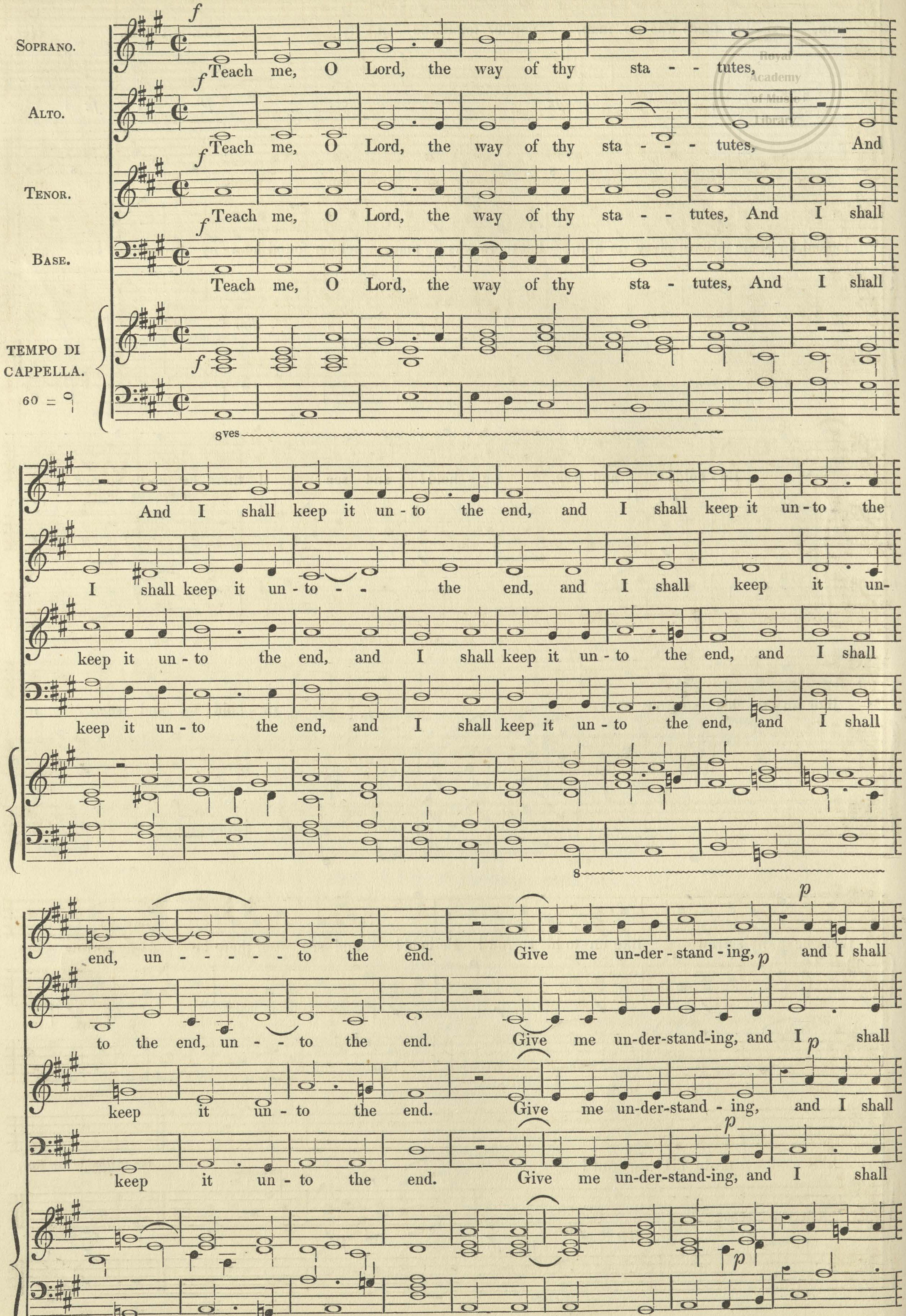

RECIT.
LARGO.
Thy re-buke hath broken his heart. He is full of hea-vi-ness, He is
f
p
cres.
f
full of hea-vi-ness. Thy rebuke hath bro-ken his heart. He looked for some to have pi-ty on
mez.
dim.
piu f
8 8 8 8 8 8

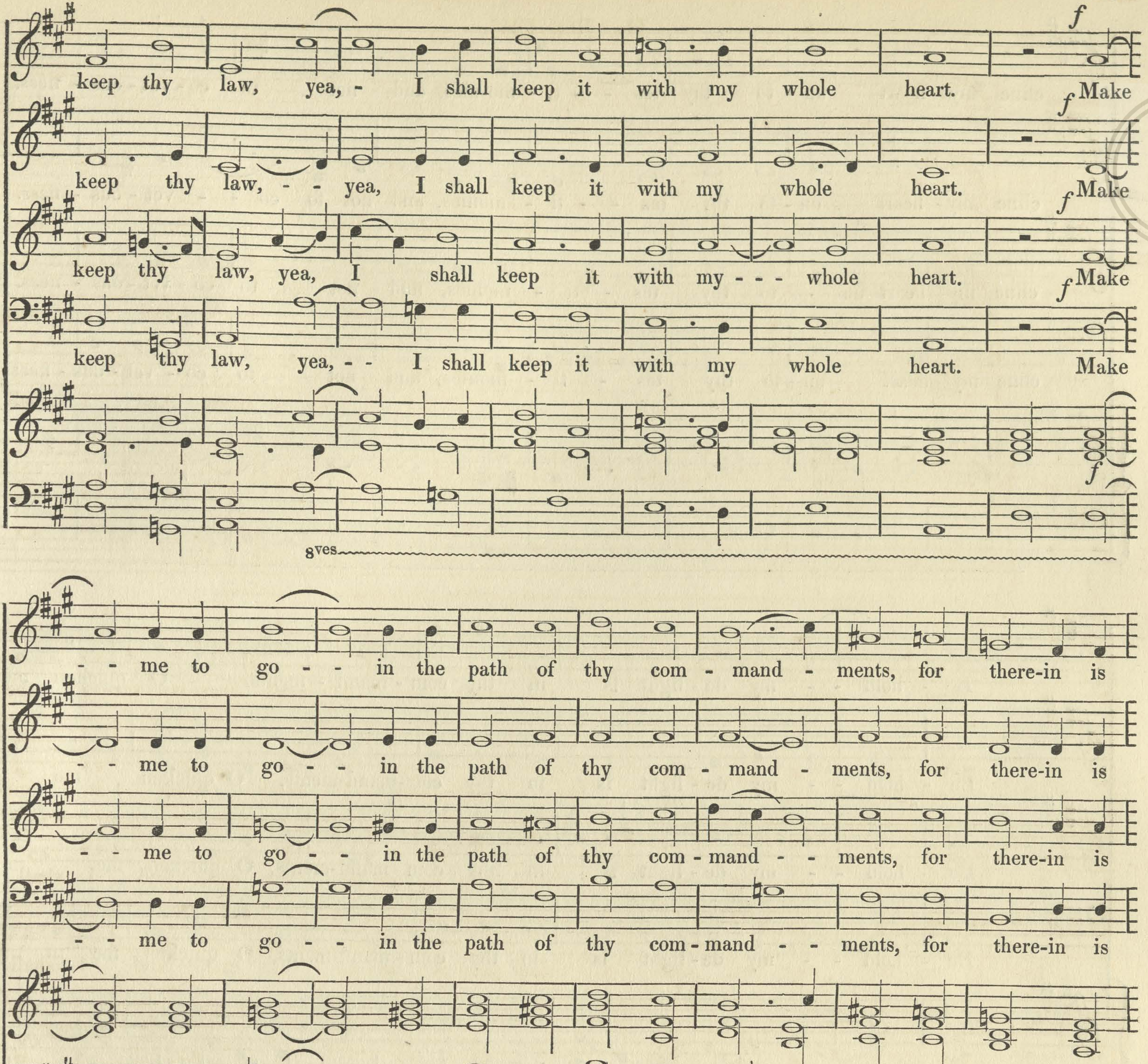

him, but there was no man, neither found he a - ny to com-fort him. He
f
fz
mez.
p
fz
looked for some to have pi-ty on him, but there was no man, neither found he a-ny to comfort him.
p
f
dim.
pp

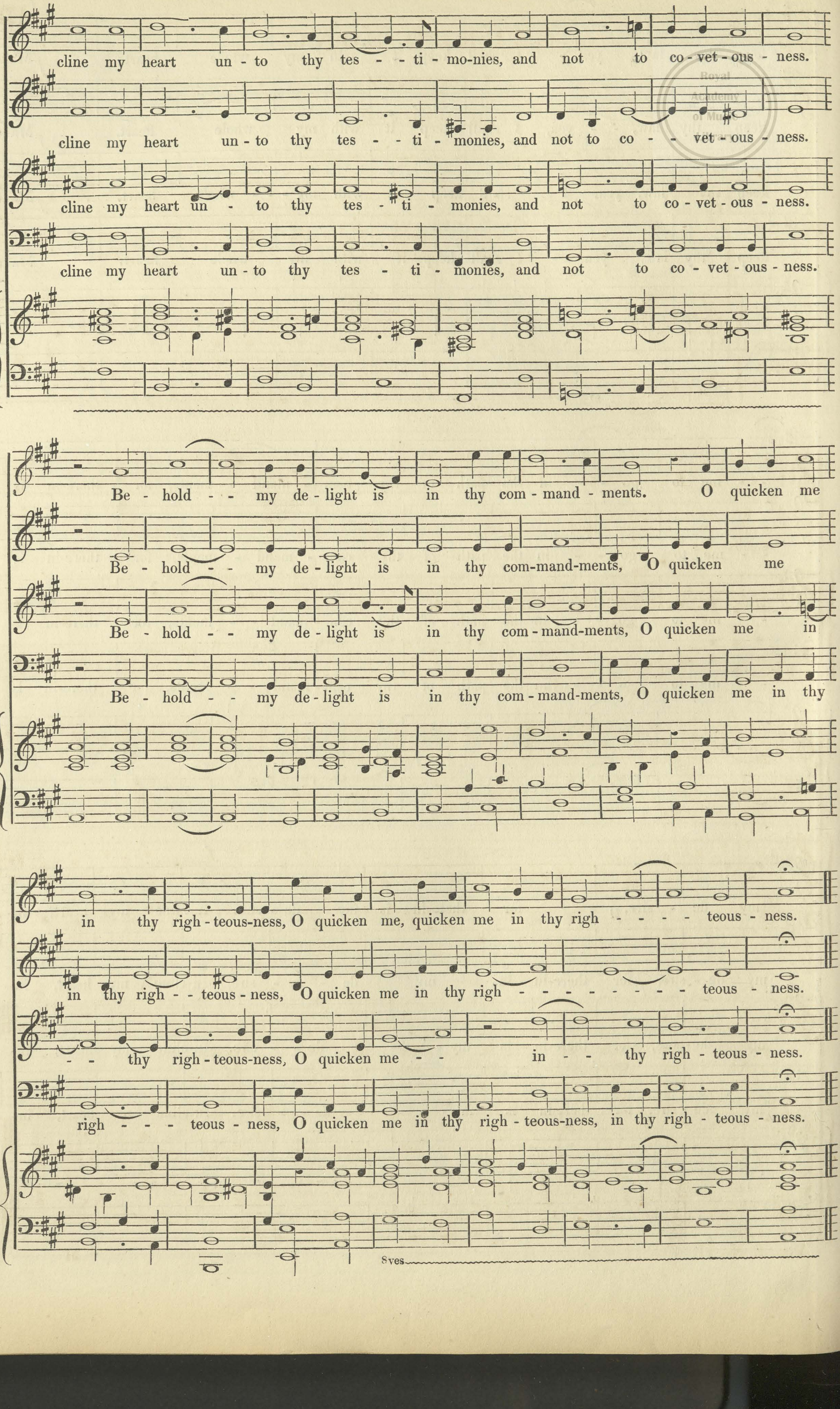

AIR.
LARGO.
66 =
SEMPRE PIANO.
Be - hold! and see, be - hold! and see if there be a-ny sorrow
like un-to his sor-row. Be - hold! and see if
f
tr
p
there be a-ny sorrow like un-to his sorrow! Be-hold! and see if there be a - ny sorrow
like - un-to his sor-row!
pp
f
p
(or, instead of last bar.)

ANTHEM,—'Teach me, O Lord.'

DR. ROGERS.


SOPRANO.
ALTO.
TENOR.
BASE.
TEMPO DI CAPPELLA.
60 =
f
Teach me, O Lord, the way of thy sta - - tutes,
Teach me, O Lord, the way of thy sta - - - tutes, And
Teach me, O Lord, the way of thy sta - - tutes, And I shall
Teach me, O Lord, the way of thy sta - tutes, And I shall
8ves
And I shall keep it un - to the end, and I shall keep it un - to the
I shall keep it un - to - - the end, and I shall keep it un-
keep it un - to the end, and I shall keep it un - to the end, and I shall
keep it un - to the end, and I shall keep it un - to the end, and I shall
8
end, un - - - - - to the end. Give me un-der - stand - ing, and I shall
to the end, un - - to the end. Give me un-der-stand-ing, and I shall
keep it un - to the end. Give me un-der-stand - ing, and I shall
keep it un - to the end. Give me un-der-stand-ing, and I shall
p


keep thy law, yea, - I shall keep it with my whole heart. f Make
keep thy law, - - yea, I shall keep it with my whole heart. f Make
keep thy law, yea, I shall keep it with my - - - whole heart. f Make
keep thy law, yea, - - I shall keep it with my whole heart. Make
f
8ves
- - me to go - - in the path of thy com - mand - ments, for there-in is
- - me to go - - in the path of thy com - mand - ments, for there-in is
- - me to go - - in the path of thy com - mand - - ments, for there-in is
- - me to go - - in the path of thy com - mand - - ments, for there-in is
my de - sire, p for there-in is my de - sire. f In-cline my heart, in-
my de - sire, p for there-in is my de - - - sire. f In-cline my heart, in-
my de - sire, p for there-in is my - - - de - - sire. f In-cline my heart, in-
my de - sire, for there-in is my - - - de - - sire. In-cline my heart, in-
p
f

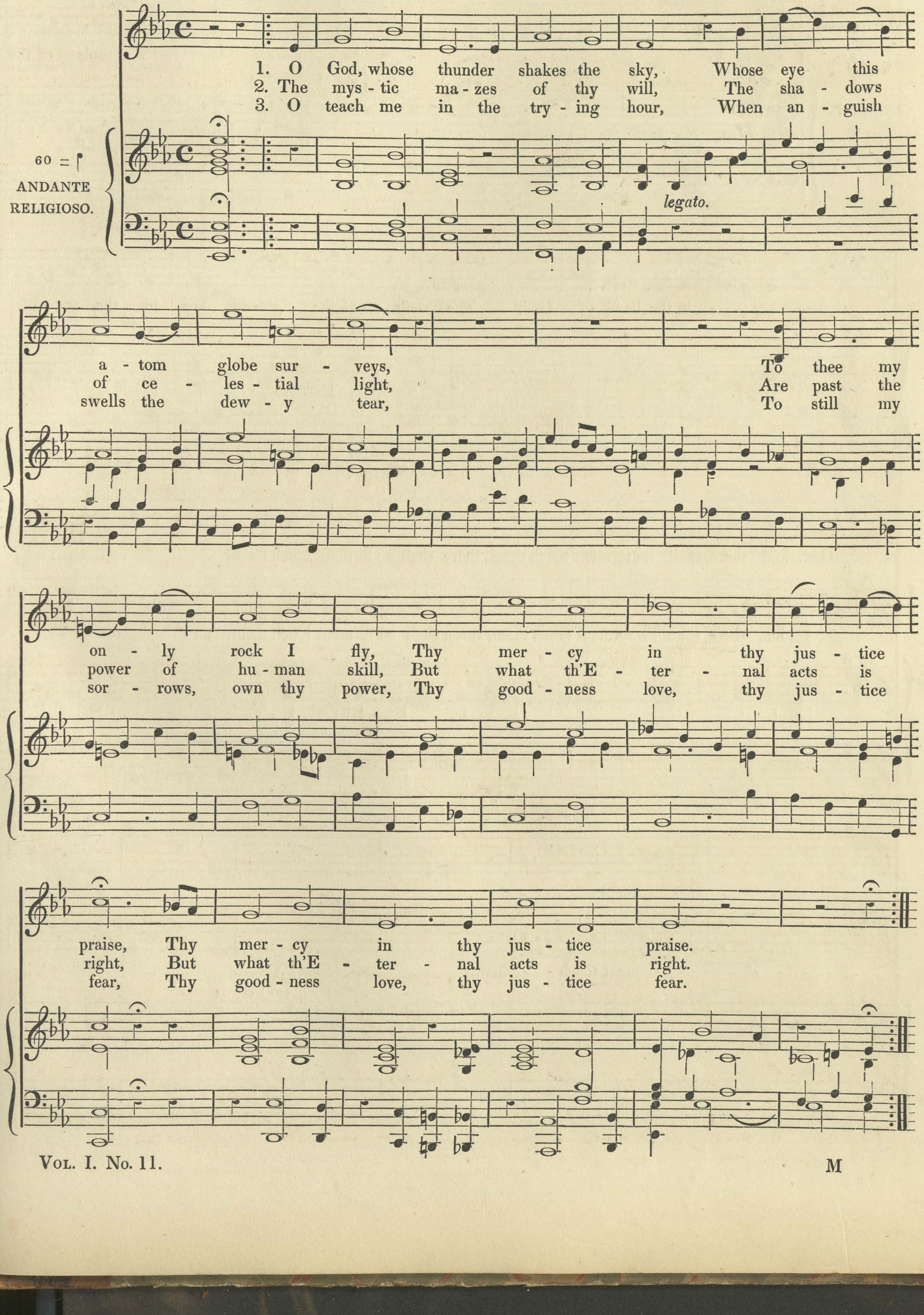

cline my heart un - to thy tes - - ti - mo-nies, and not to co - vet - ous - ness.
cline my heart un - to thy tes - - ti - monies, and not to co - - vet - ous - ness.
cline my heart un - to thy tes - ti - monies, and not to co - vet - ous - ness.
cline my heart un - to thy tes - ti - monies, and not to co - vet - ous - ness.
Be - hold - - my de - light is in thy com - mand - ments. O quicken me
Be - hold - - my de - light is in thy com-mand-ments, O quicken me
Be - hold - - my de - light is in thy com - mand-ments, O quicken me in
Be - hold - - my de - light is in thy com - mand-ments, O quicken me in thy
in thy righ - teous-ness, O quicken me, quicken me in thy righ - - - - teous - ness.
in thy righ - - teous - ness, O quicken me in thy righ - - - - - - - - teous - ness.
- - thy righ - teous-ness, O quicken me - - in - - thy righ - teous - ness.
righ - - - teous - ness, O quicken me in thy righ - teous-ness, in thy righ - teous - ness.
8ves

SACRED SONG,

‘Resignation,’

H. WERNER.

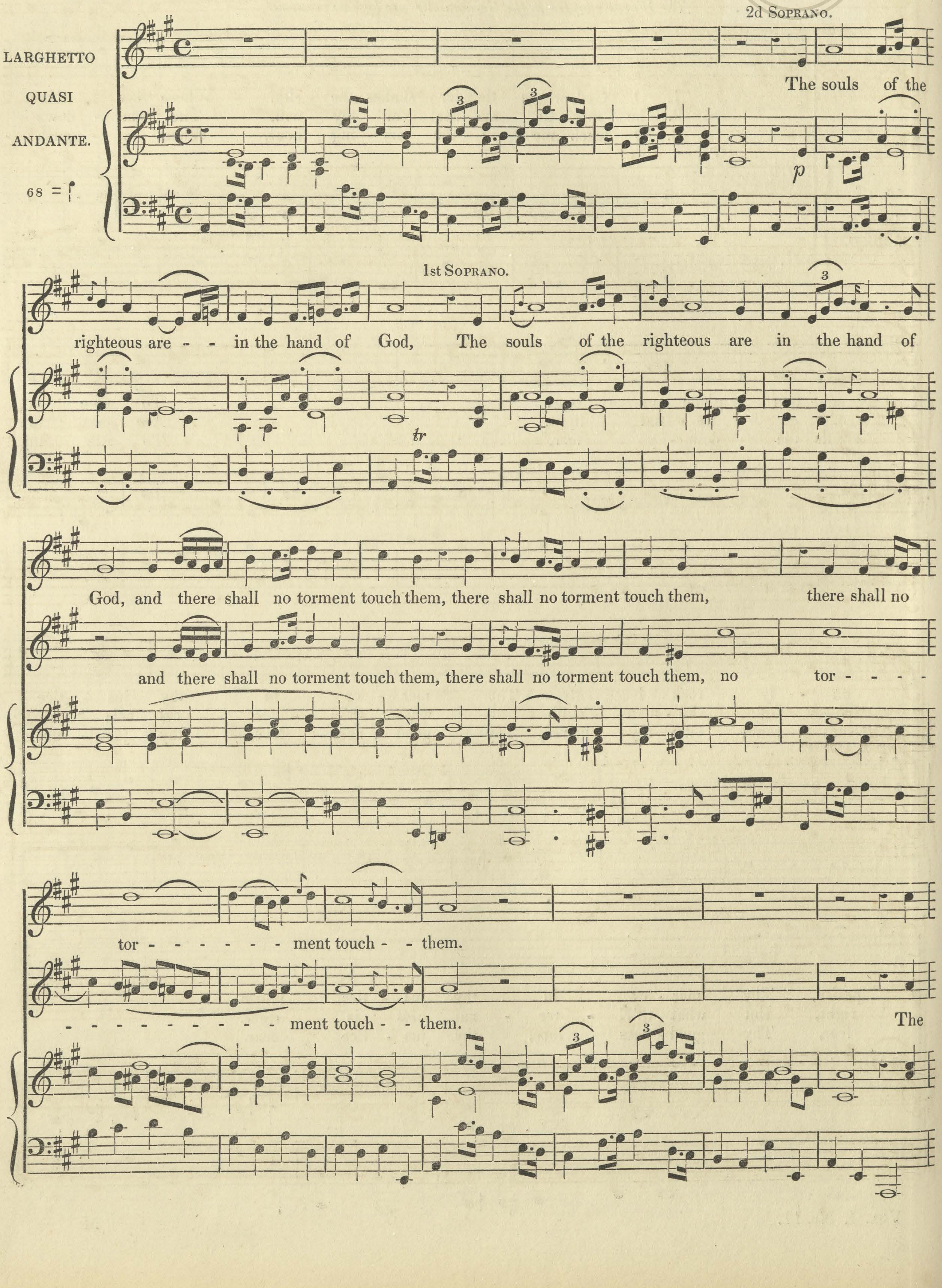
The Words adapted to the German Air are by CHATTERTON.


60 = ♩
ANDANTE RELIGIOSO.
legato.
1. O God, whose thunder shakes the sky, Whose eye this
2. The mys - tic ma - zes of thy will, The sha - dows
3. O teach me in the try - ing hour, When an - guish
a - tom globe sur - veys, To thee my
of ce - les - tial light, Are past the
swells the dew - y tear, To still my
on - ly rock I fly, Thy mer - cy in thy jus - tice
power of hu - man skill, But what th'E - ter - nal acts is
sor - rows, own thy power, Thy good - ness love, thy jus - tice
praise, Thy mer - cy in thy jus - tice praise.
right, But what th'E - ter - nal acts is right.
fear, Thy good - ness love, thy jus - tice fear.

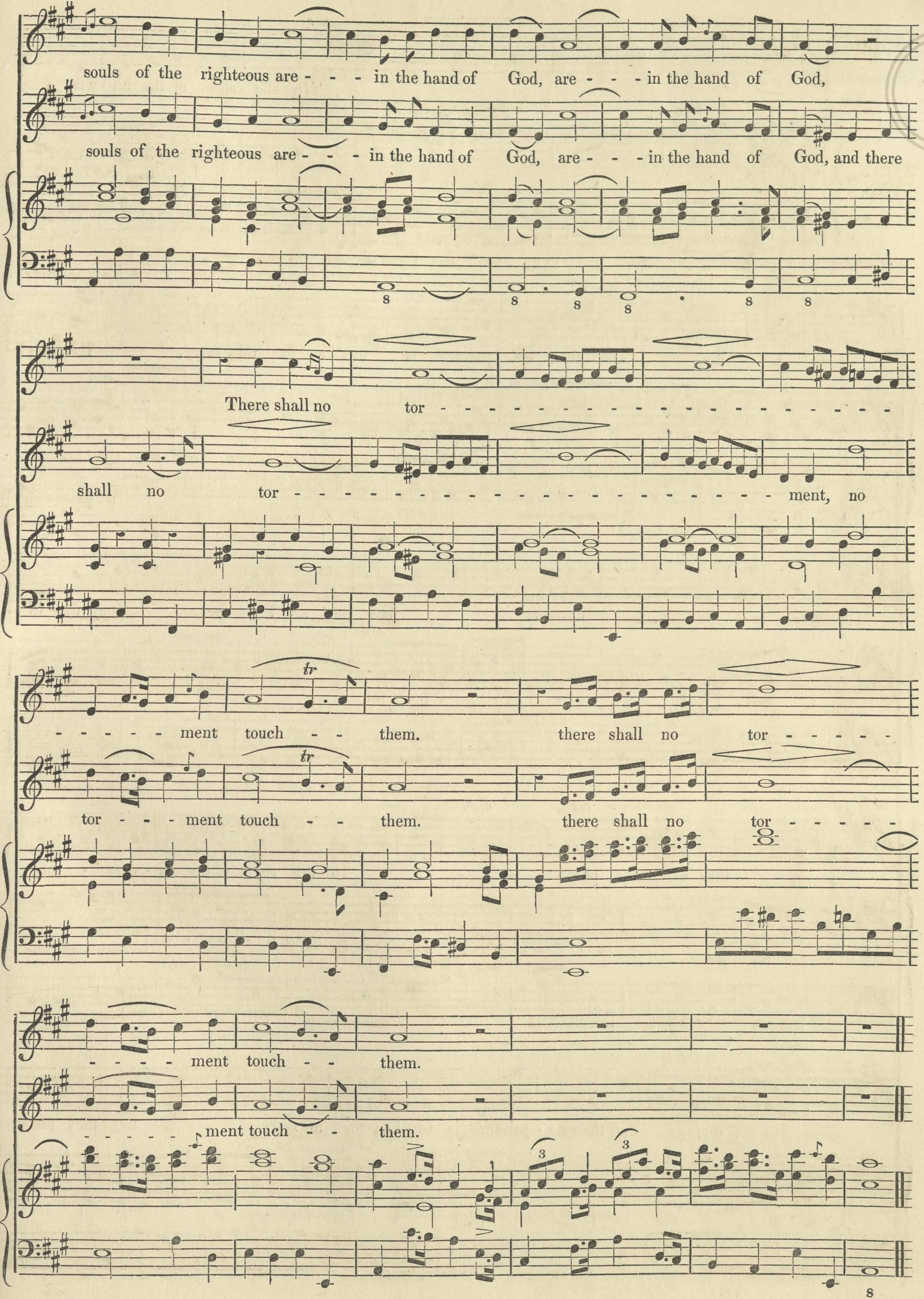
ANTHEM,

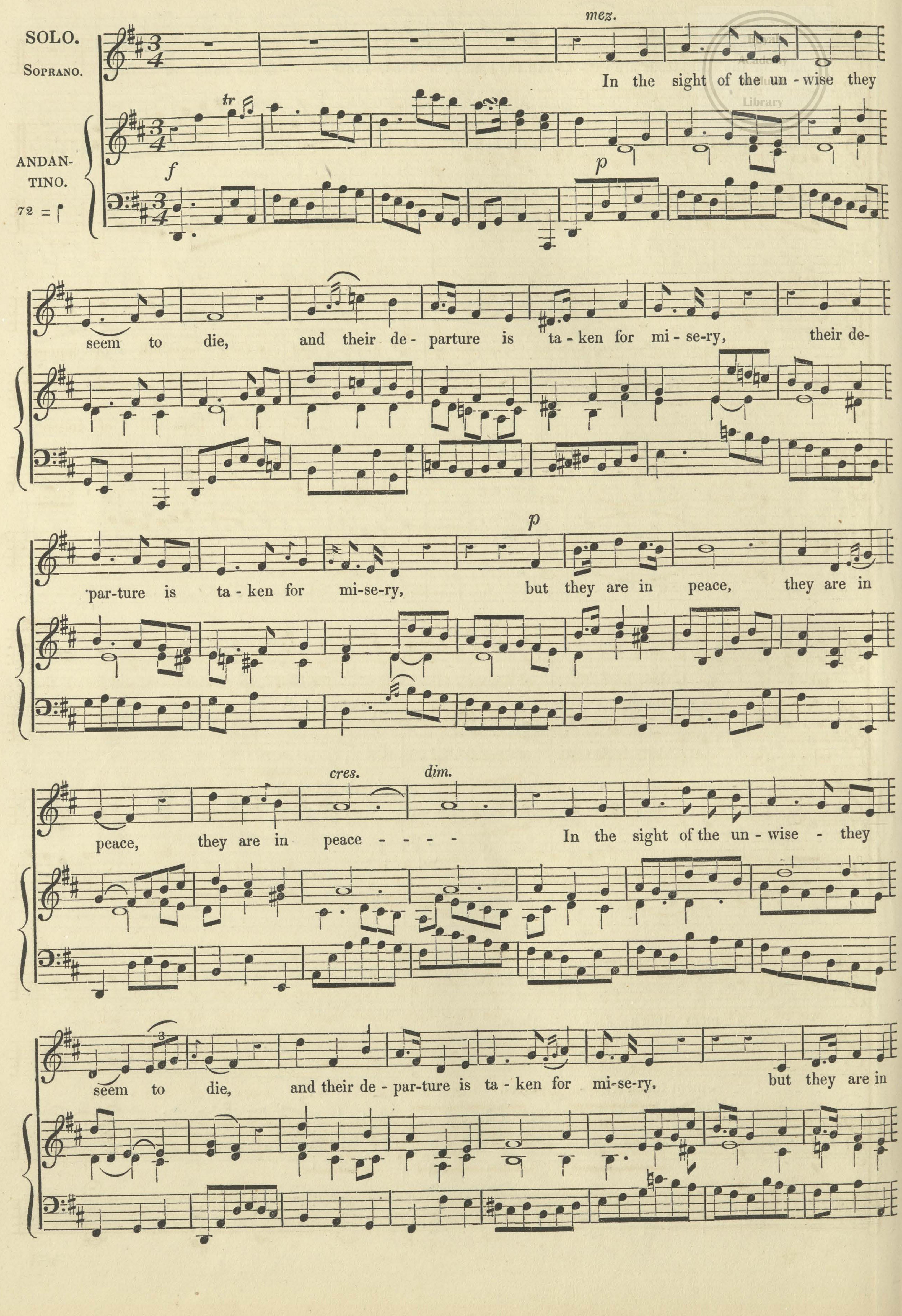
'The Souls of the Righteous.'

NARES.

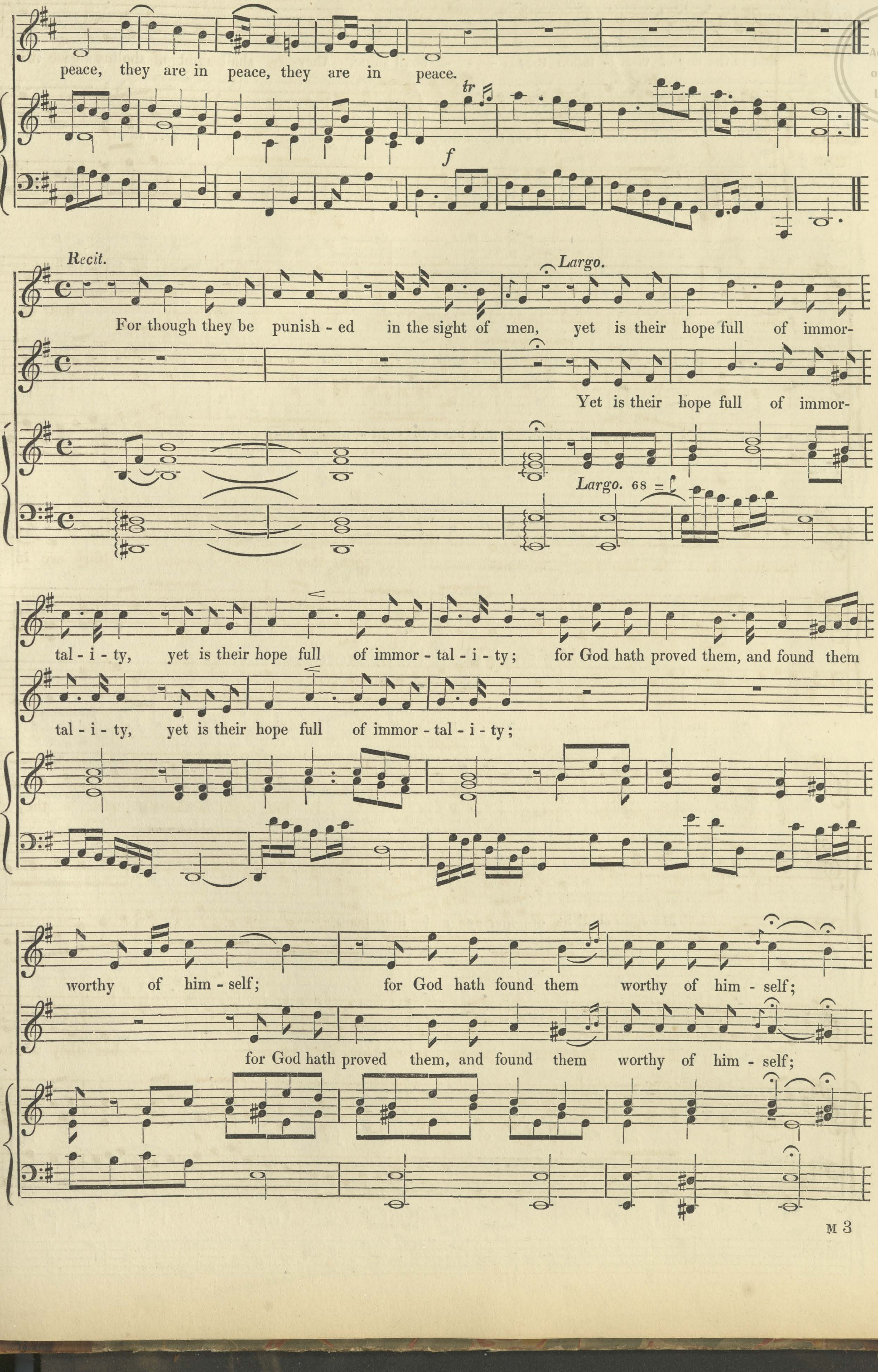

2d Soprano.
LARGHETTO QUASI ANDANTE.
68 =
The souls of the
p
1st Soprano.
righteous are - - in the hand of God, The souls of the righteous are in the hand of
tr
God, and there shall no torment touch them, there shall no torment touch them, there shall no
and there shall no torment touch them, there shall no torment touch them, no tor - - - -
tor - - - - - - - ment touch - - them.
- - - - - - - - - ment touch - - them. The
3

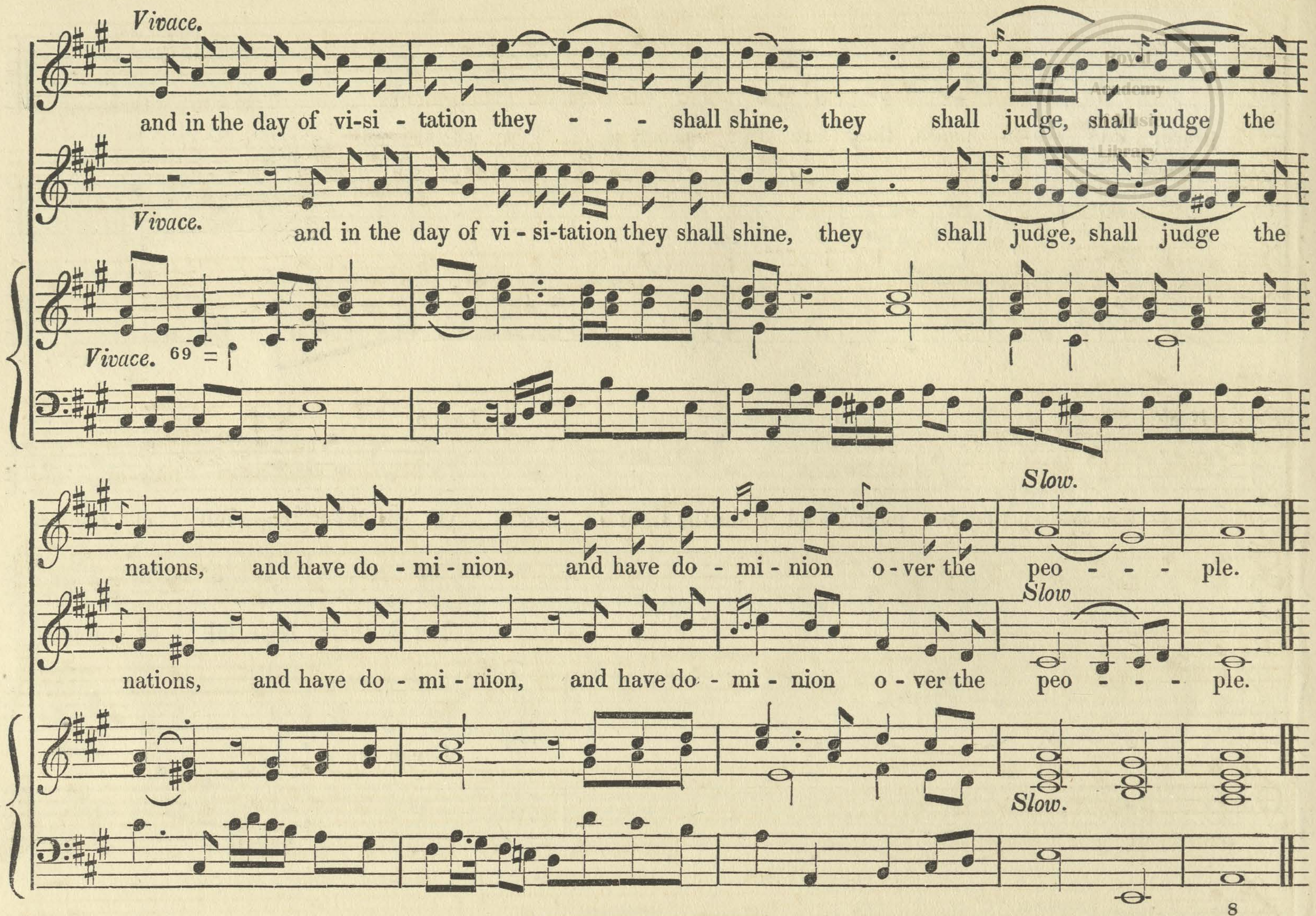
Royal
Academy
of Music
Library


souls of the righteous are - - - in the hand of God, are - - - in the hand of God,
souls of the righteous are - - - in the hand of God, are - - - in the hand of God, and there
There shall no tor -
shall no tor - ment, no
- - - - - ment touch - - them. there shall no tor - - - - -
tor - - - ment touch - - them. there shall no tor - - - - -
- - - - ment touch - - them.
- - - - - - ment touch - - them.
tr
tr
3
3
8


SOLO.
Soprano.
ANDANTINO.
72 = ♩
f
mez.
p
tr
In the sight of the un - wise they
seem to die, and their de - parture is ta - ken for mi - se - ry, their de -
par - ture is ta - ken for mi - se - ry,
p
but they are in peace, they are in
cres.
dim.
peace, they are in peace - - - -
In the sight of the un - wise - they
3
seem to die, and their de - par - ture is ta - ken for mi - se - ry.
but they are in

Academy
Library

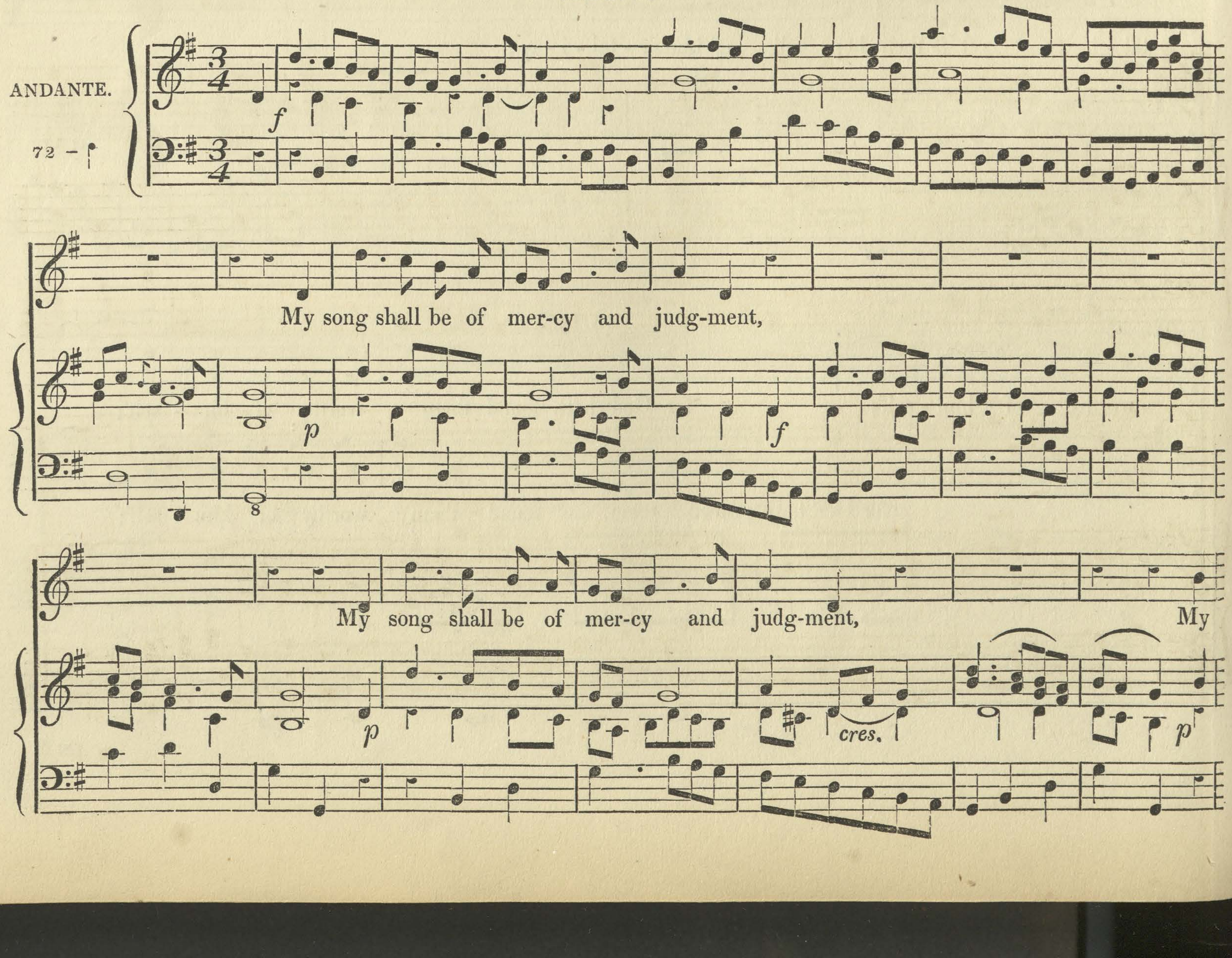

peace, they are in peace, they are in peace.
tr
f
Recit.
Largo.
For though they be punish - ed in the sight of men, yet is their hope full of immor-
Yet is their hope full of immor-
Largo. 68 = ♩
tal - i - ty, yet is their hope full of immor - tal - i - ty; for God hath proved them, and found them
tal - i - ty, yet is their hope full of immor - tal - i - ty;
worthy of him - self; for God hath found them worthy of him - self;
for God hath proved them, and found them worthy of him - self;

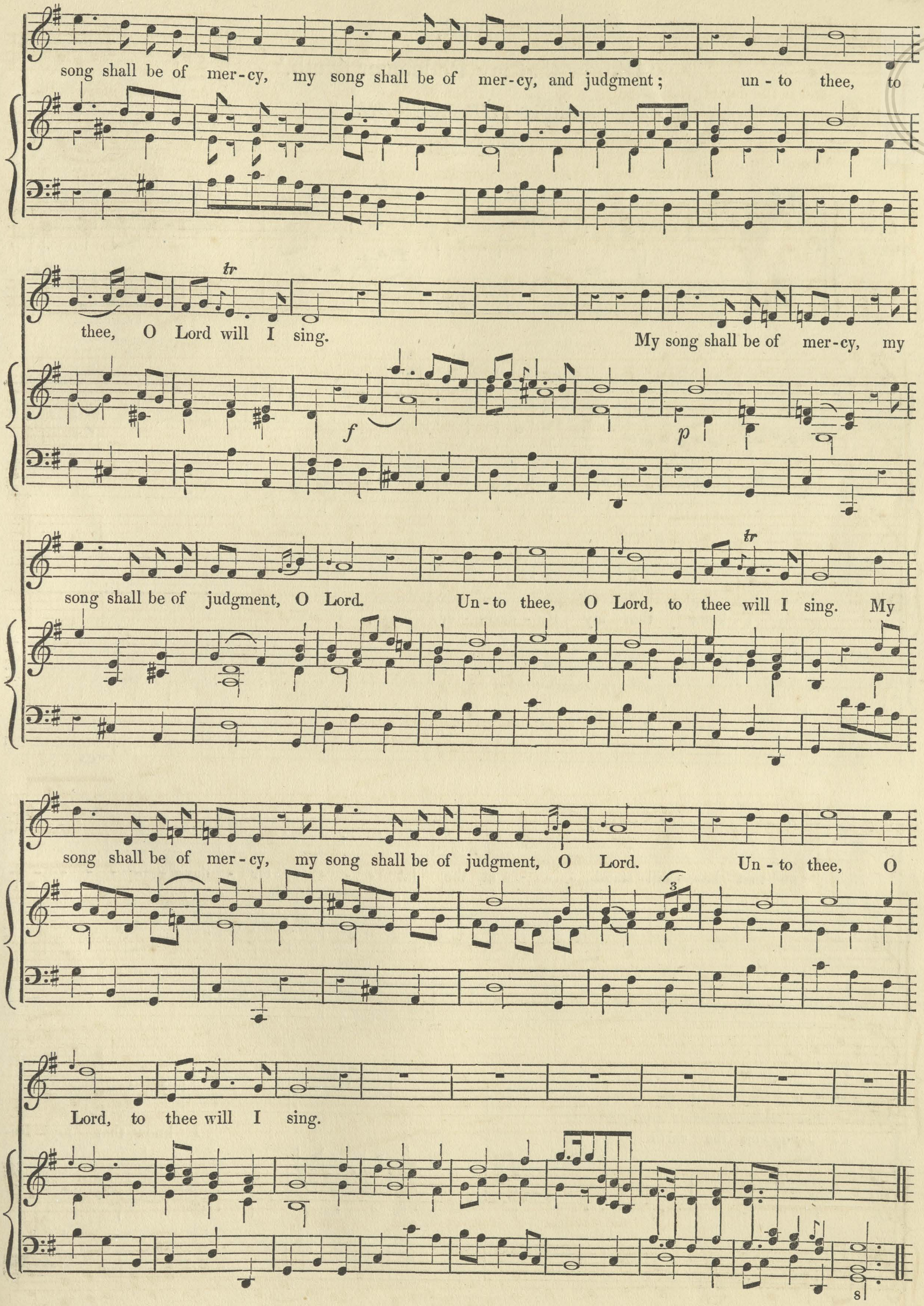

Vivace.
and in the day of vi-si - tation they - - - shall shine, they shall judge, shall judge the
Vivace.
and in the day of vi-si-tation they shall shine, they shall judge, shall judge the
Vivace. 69 = ♩
Slow.
nations, and have do - mi - nion, and have do - mi - nion o-ver the peo - - - ple.
Slow
nations, and have do - mi - nion, and have do - mi - nion o-ver the peo - - - ple.
Slow.
8

SOLO,

‘ My song shall be of mercy.’

KENT.


ANDANTE.
72 – ♩
f
My song shall be of mer-cy and judg-ment,
p
f
8
My song shall be of mer-cy and judg-ment, My
p
cres.
p

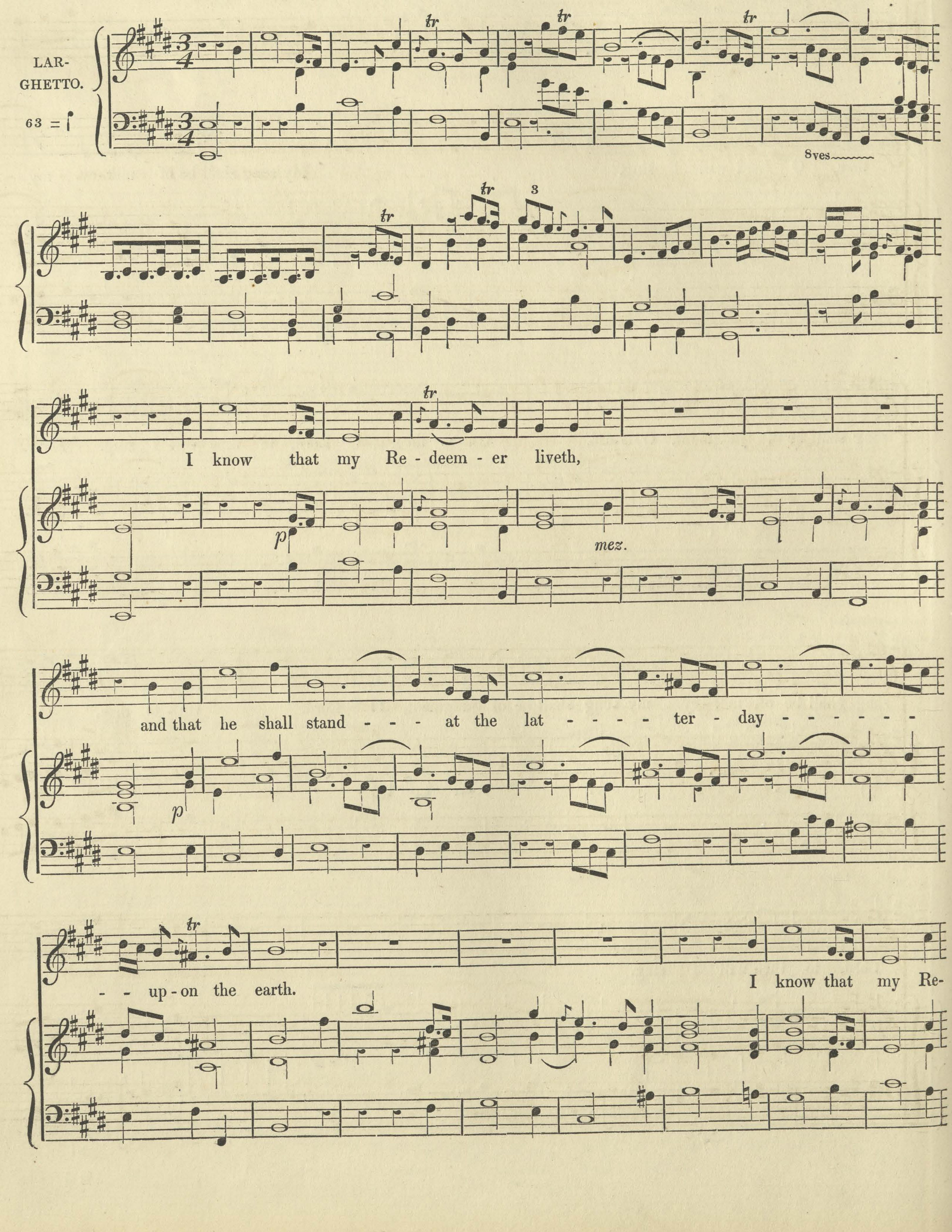

song shall be of mer-cy, my song shall be of mer-cy, and judgment; un-to thee, to
tr
thee, O Lord will I sing. My song shall be of mer-cy, my
f
p
song shall be of judgment, O Lord. Un-to thee, O Lord, to thee will I sing. My
tr
song shall be of mer-cy, my song shall be of judgment, O Lord. Un-to thee, O
3
Lord, to thee will I sing.
8

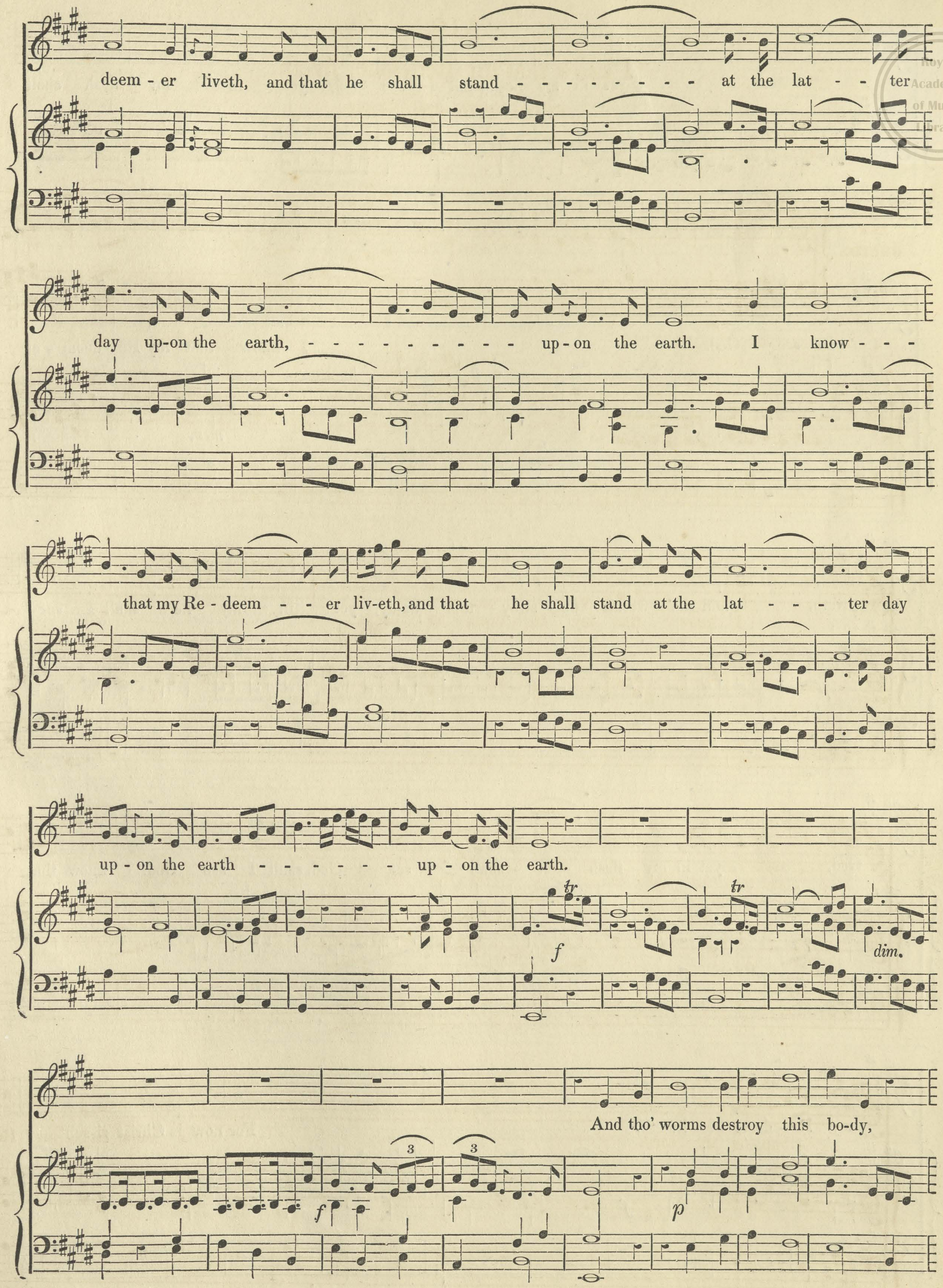
AIR,

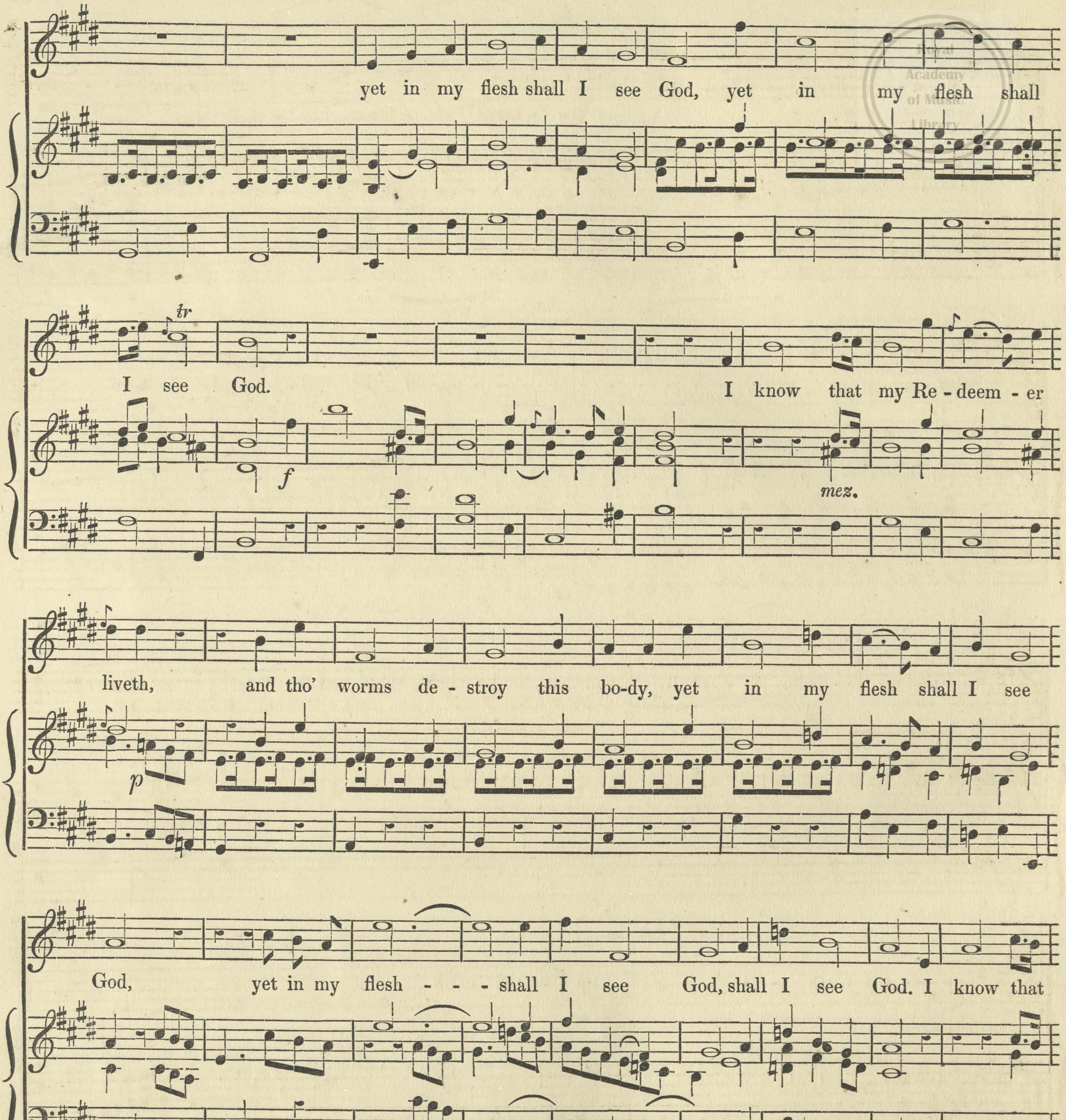
'I know that my Redeemer liveth.'

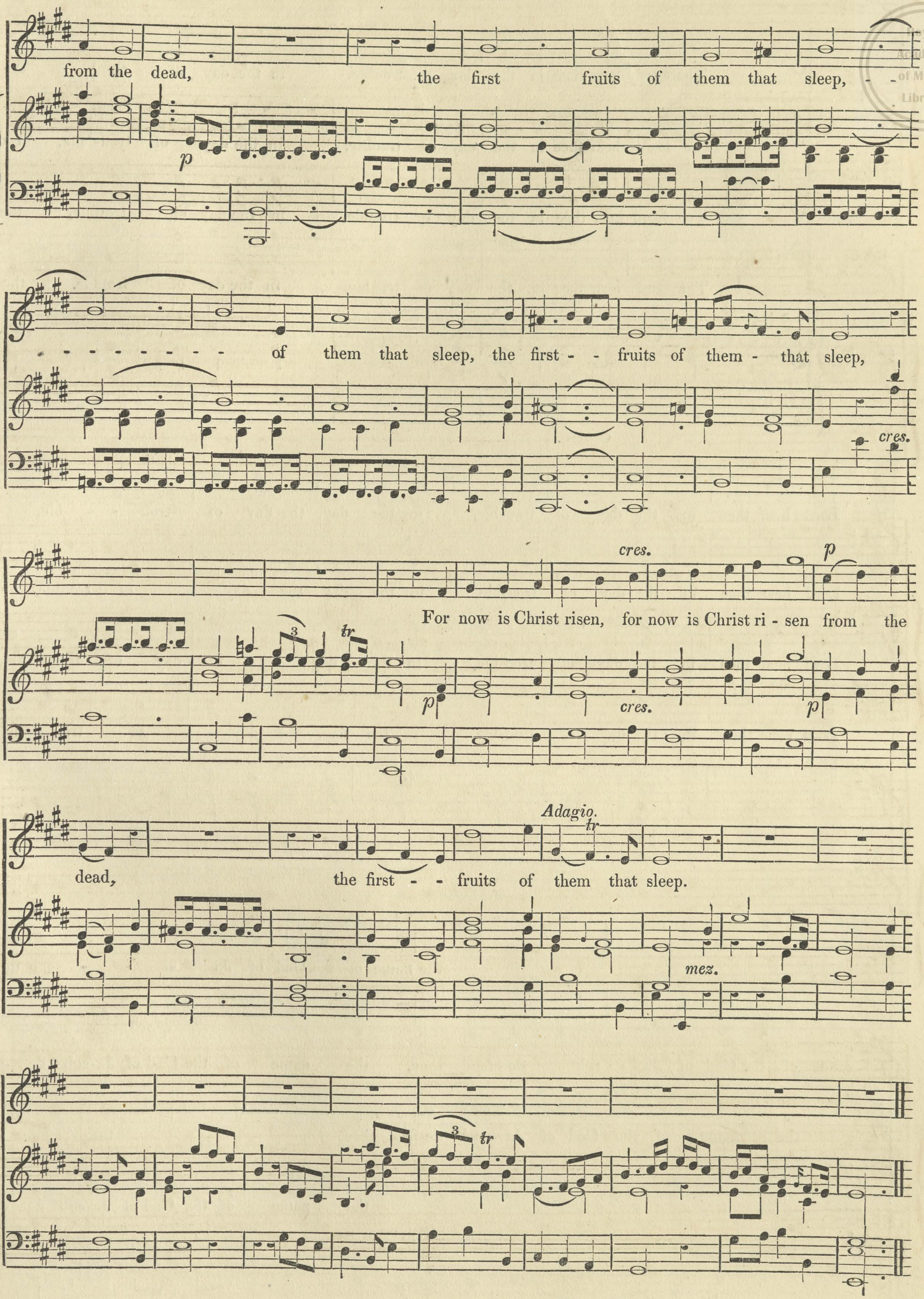
FROM *THE MESSIAH.*

HANDEL.


LARGHETTO.
63 = ♩
tr
8ves
3
I know that my Re - deem - er liveth,
p
mez.
and that he shall stand - - - at the lat - - - - ter - day - - - - - -
p
- - up - on the earth.
I know that my Re-


deem - er liveth, and that he shall stand - - - - - - - - - at the lat - - ter
day up-on the earth, - - - - - - - - - - up-on the earth. I know - - -
that my Re - deem - - er liv-eth, and that he shall stand at the lat - - - ter day
up - on the earth - - - - - - up - on the earth.
f
dim.
f
p
And tho' worms destroy this bo-dy,

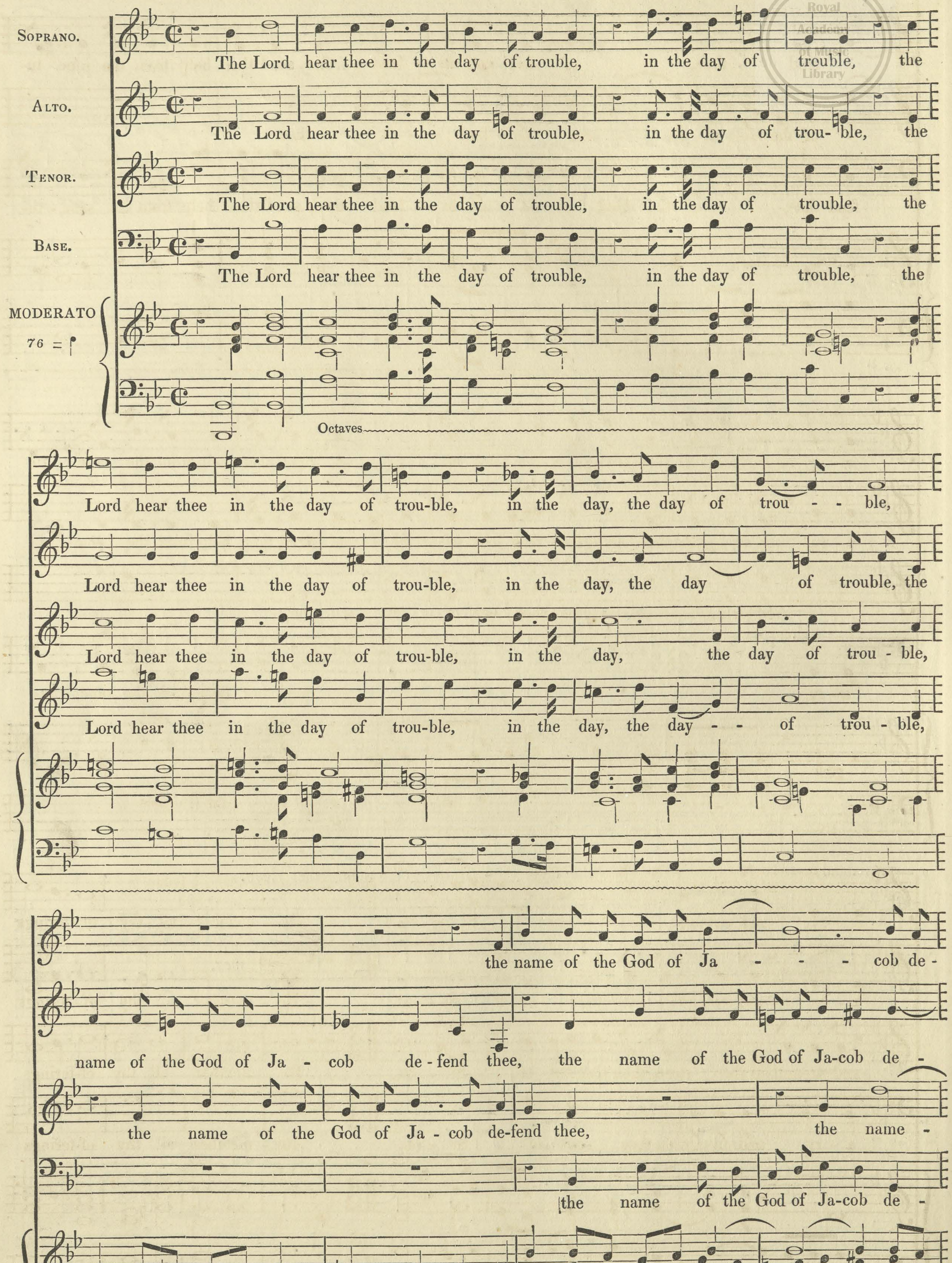

yet in my flesh shall I see God, yet in my flesh shall
tr
I see God. I know that my Re - deem - er
f
mez.
liveth, and tho' worms de - stroy this bo-dy, yet in my flesh shall I see
p
God, yet in my flesh - - - shall I see God, shall I see God. I know that
my Re - deem - er liv-eth. For now is Christ ri-sen
f

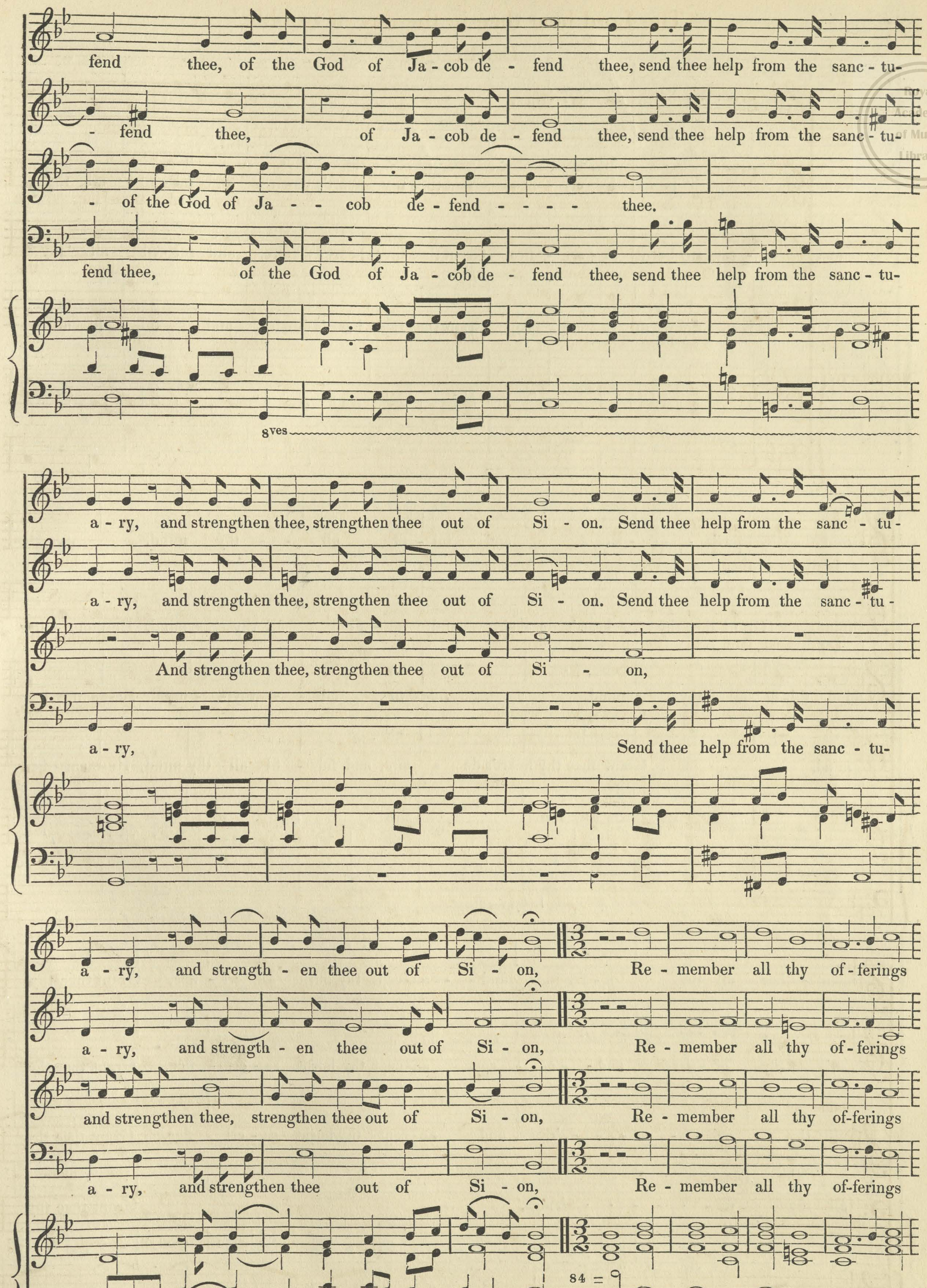

from the dead, the first fruits of them that sleep, - - - - - - - - - of them that sleep, the first - - fruits of them - that sleep,
p
cres.
For now is Christ risen, for now is Christ ri - sen from the dead, the first - - fruits of them that sleep.
tr
3
Adagio.
mez.

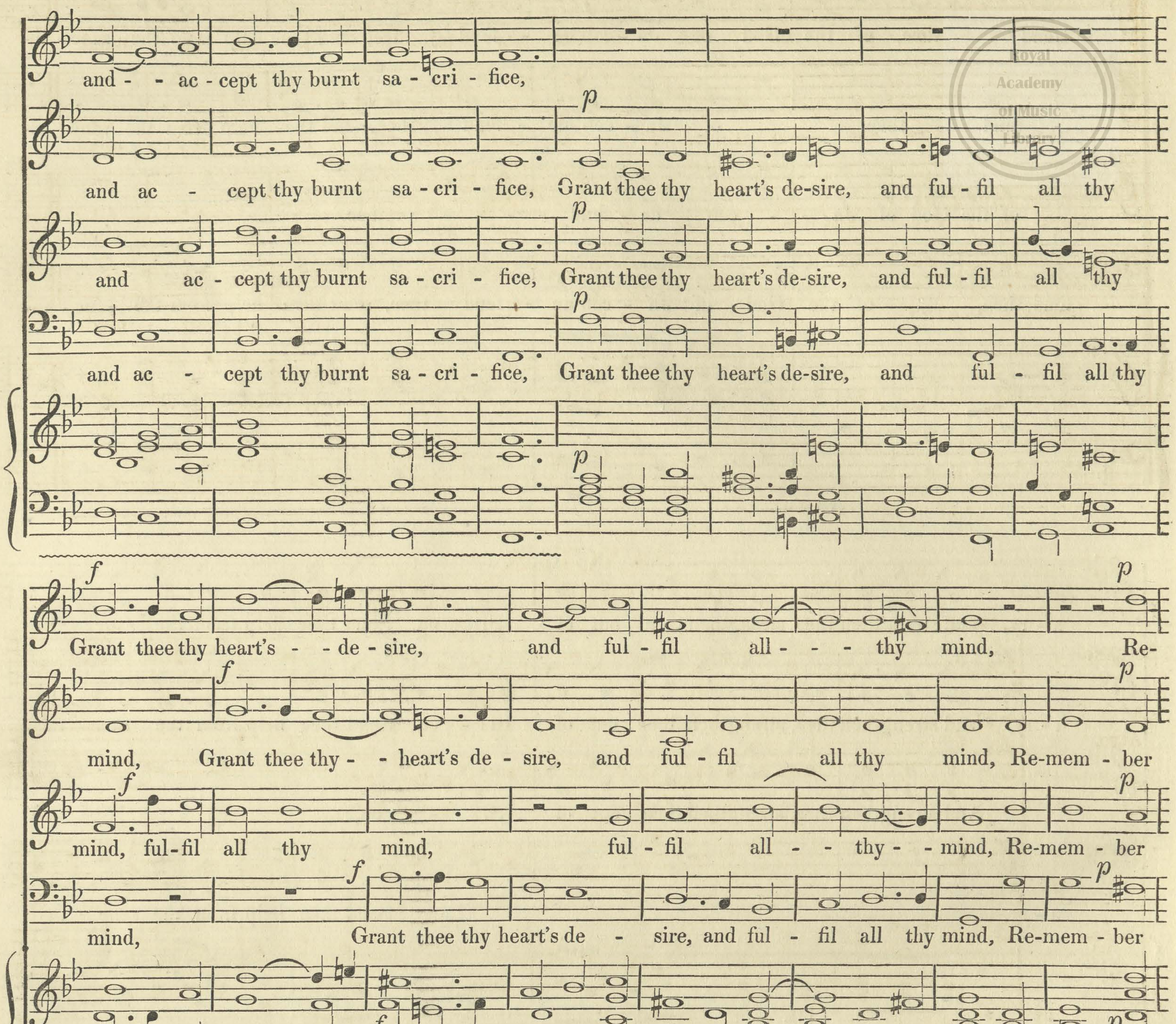
ANTHEM,

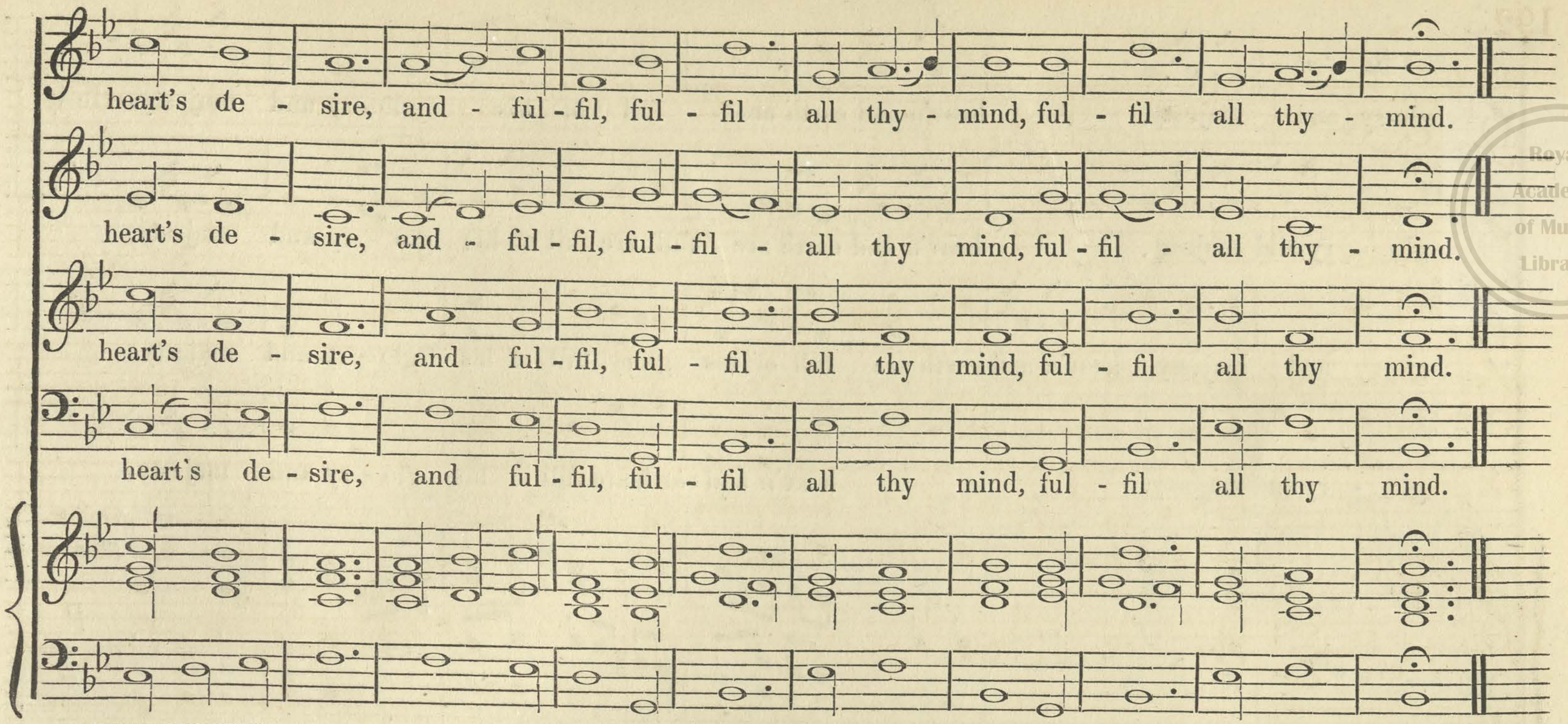
‘The Lord hear thee in the day of trouble.’

Dr. BLOW.


Soprano.
Alto.
Tenor.
Base.
MODERATO
76 =
Octaves
The Lord hear thee in the day of trouble, in the day of trouble, the Lord hear thee in the day of trou-ble, in the day, the day of trou - - ble, the name of the God of Ja - - - cob de -
The Lord hear thee in the day of trouble, in the day of trou- ble, the Lord hear thee in the day of trou-ble, in the day, the day of trouble, the name of the God of Ja - cob de - fend thee, the name of the God of Ja-cob de -
The Lord hear thee in the day of trouble, in the day of trouble, the Lord hear thee in the day of trou-ble, in the day, the day of trou - ble, the name of the God of Ja - cob de-fend thee, the name -
The Lord hear thee in the day of trouble, in the day of trouble, the Lord hear thee in the day of trou-ble, in the day, the day - - of trou - ble, the name of the God of Ja-cob de -

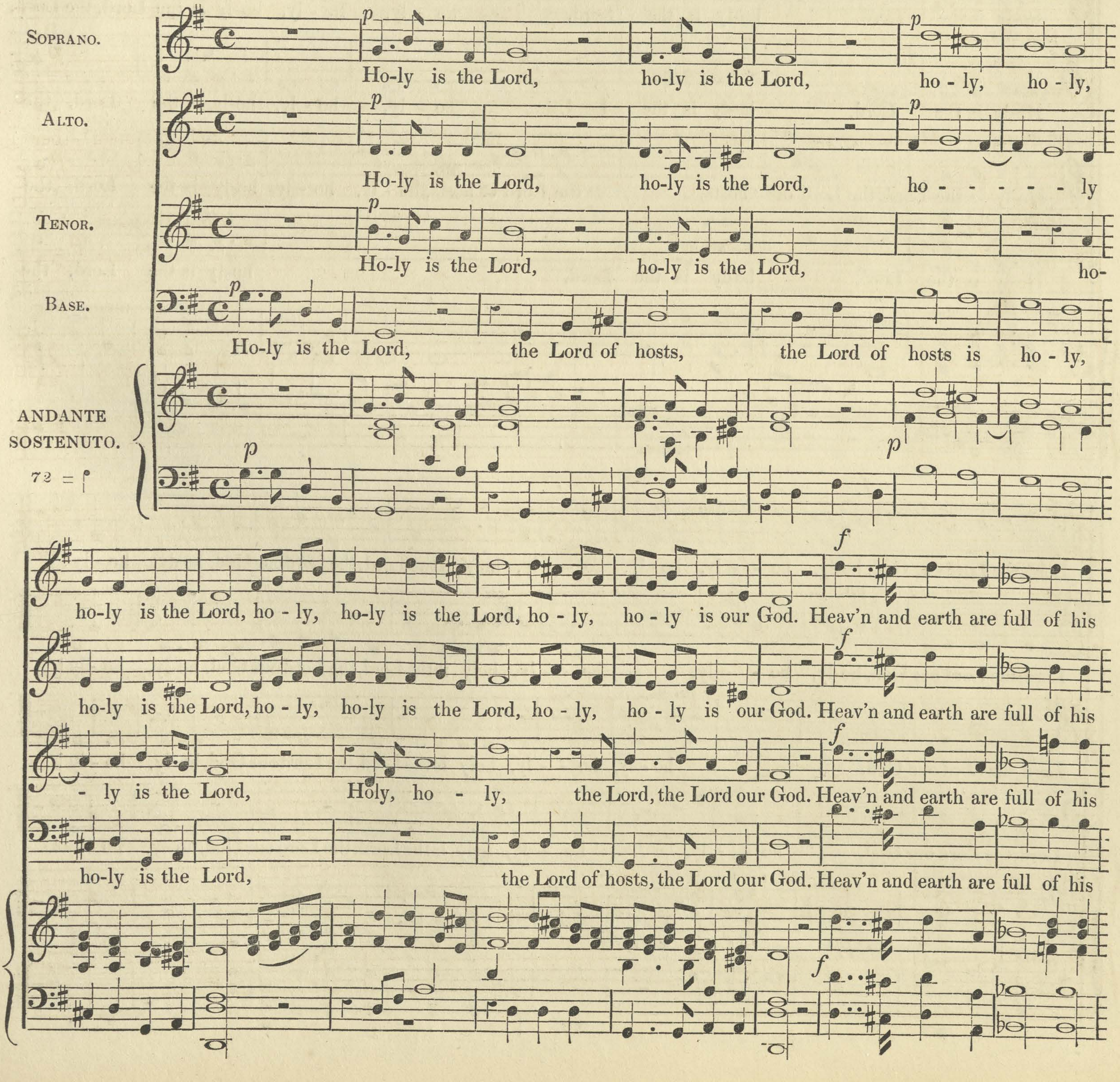

fend thee, of the God of Ja - cob de - fend thee, send thee help from the sanc - tu-
- fend thee, of Ja - cob de - fend thee, send thee help from the sanc - tu-
- of the God of Ja - - cob de - fend - - - - thee.
fend thee, of the God of Ja - cob de - fend thee, send thee help from the sanc - tu-
8ves
a - ry, and strengthen thee, strengthen thee out of Si - on. Send thee help from the sanc - tu-
a - ry, and strengthen thee, strengthen thee out of Si - on. Send thee help from the sanc - tu-
And strengthen thee, strengthen thee out of Si - on,
a - ry, Send thee help from the sanc - tu-
a - ry, and strength - en thee out of Si - on, Re - member all thy of-ferings
a - ry, and strength - en thee out of Si - on, Re - member all thy of-ferings
and strengthen thee, strengthen thee out of Si - on, Re - member all thy of-ferings
a - ry, and strengthen thee out of Si - on, Re - member all thy of-ferings
84 = 𝄢
8ves

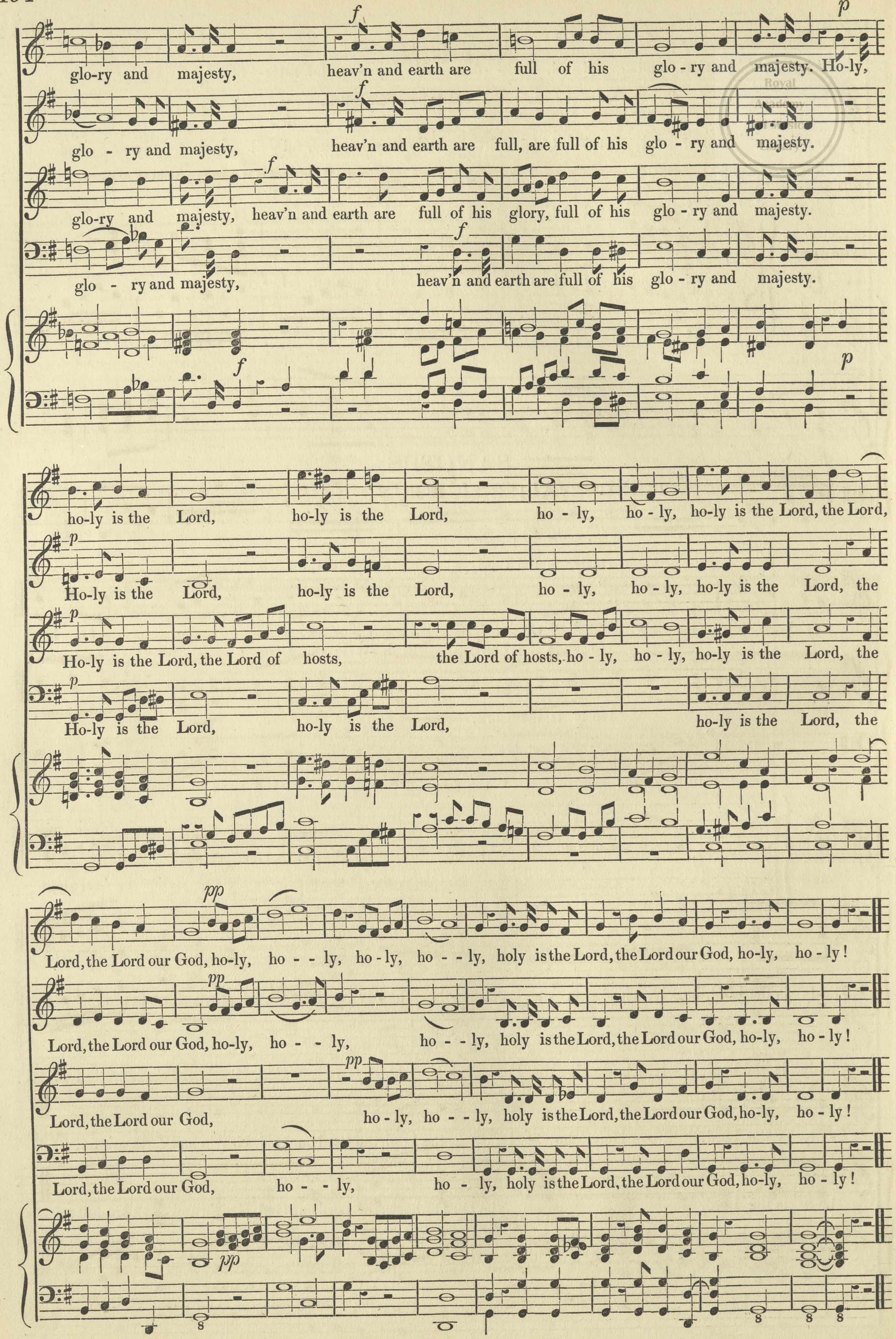

and - - ac - cept thy burnt sa - cri - fice,
p
and ac - cept thy burnt sa - cri - fice, Grant thee thy heart's de-sire, and ful - fil all thy
p
and ac - cept thy burnt sa - cri - fice, Grant thee thy heart's de-sire, and ful - fil all thy
p
and ac - cept thy burnt sa - cri - fice, Grant thee thy heart's de-sire, and ful - fil all thy
p
f
Grant thee thy heart's - - de - sire, and ful - fil all - - - thy mind, Re-
p
f
mind, Grant thee thy - - heart's de - sire, and ful - fil all thy mind, Re-mem - ber
p
f
mind, ful-fil all thy mind, ful - fil all - - thy - - mind, Re-mem - ber
p
f
mind, Grant thee thy heart's de - sire, and ful - fil all thy mind, Re-mem - ber
p
f
p
8ves
mem - ber all thy of - fer-ings, and - - ac-cept thy burnt sa - cri - fice, Grant thee thy
f
all thy of - fer-ings, and - - ac - cept ac-cept thy burnt sa - cri - fice, Grant thee thy
f
all thy off - - - - - - 'rings, and ac-cept thy burnt sa - cri - fice, Grant thee thy
f
all thy off - - - - - - 'rings, Grant thee thy
f
f
8ves


heart's de - sire, and - ful - fil, ful - fil all thy - mind, ful - fil all thy - mind.
heart's de - sire, and - ful - fil, ful - fil - all thy mind, ful - fil - all thy - mind.
heart's de - sire, and ful - fil, ful - fil all thy mind, ful - fil all thy mind.
heart's de - sire, and ful - fil, ful - fil all thy mind, ful - fil all thy mind.

SANCTUS,

THE CHEVALIER SIGISMUND NEUKOMM.


Soprano.
Alto.
Tenor.
Base.
Andante Sostenuto.
72 =
p
f
Ho-ly is the Lord, ho-ly is the Lord, ho - ly, ho - ly,
Ho-ly is the Lord, ho-ly is the Lord, ho - - - - - ly
Ho-ly is the Lord, ho-ly is the Lord, ho-
Ho-ly is the Lord, the Lord of hosts, the Lord of hosts is ho - ly,
ho-ly is the Lord, ho - ly, ho-ly is the Lord, ho - ly, ho - ly is our God. Heav'n and earth are full of his
ho-ly is the Lord, ho - ly, ho-ly is the Lord, ho - ly, ho - ly is our God. Heav'n and earth are full of his
- ly is the Lord, Holy, ho - ly, the Lord, the Lord our God. Heav'n and earth are full of his
ho-ly is the Lord, the Lord of hosts, the Lord our God. Heav'n and earth are full of his

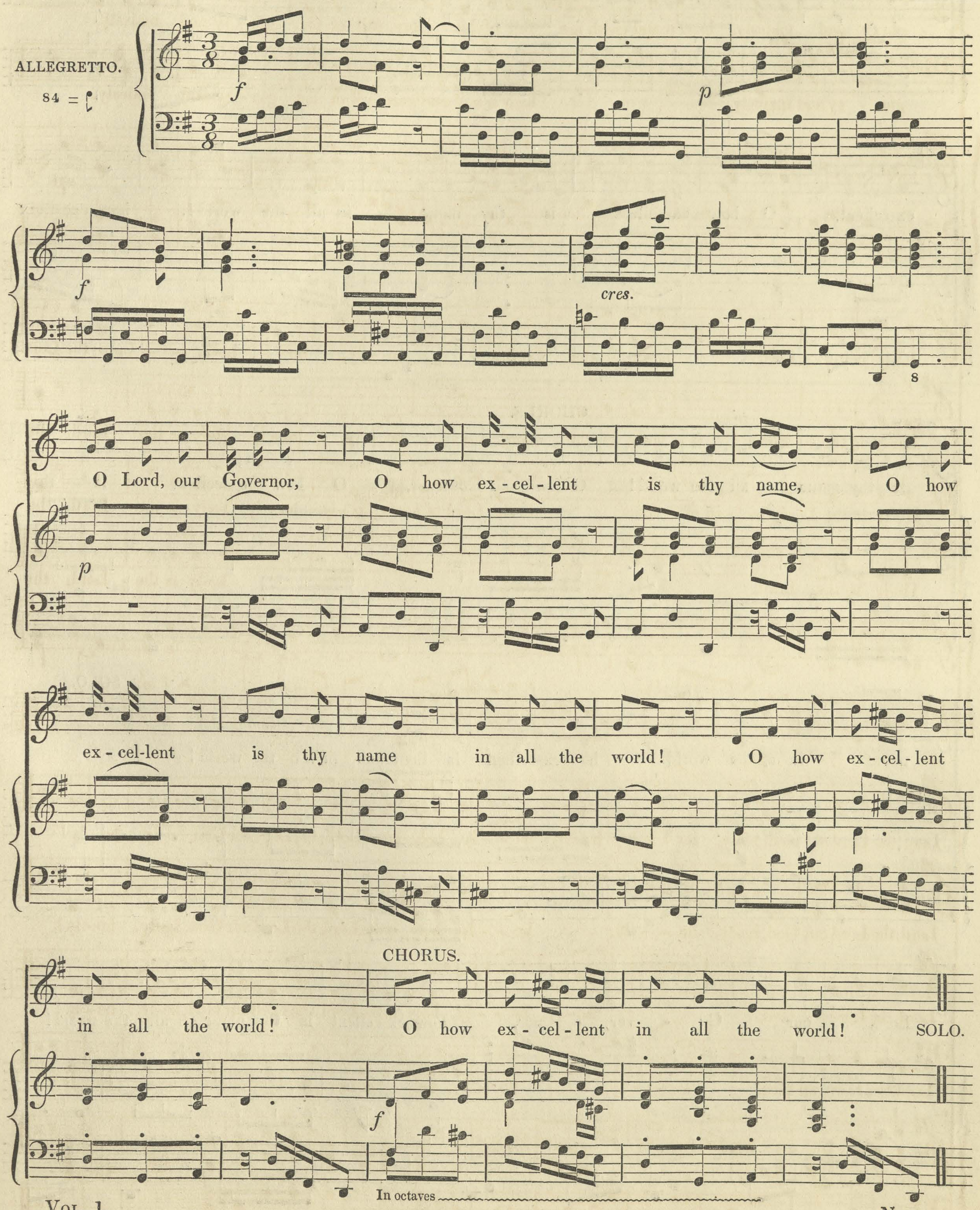

f
p
glo-ry and majesty, heav'n and earth are full of his glo-ry and majesty. Ho-ly,
glo - ry and majesty, heav'n and earth are full, are full of his glo - ry and majesty.
glo-ry and majesty, heav'n and earth are full of his glory, full of his glo - ry and majesty.
glo - ry and majesty, heav'n and earth are full of his glo - ry and majesty.
ho-ly is the Lord, ho-ly is the Lord, ho - ly, ho - ly, ho-ly is the Lord, the Lord,
Ho-ly is the Lord, ho-ly is the Lord, ho - ly, ho - ly, ho-ly is the Lord, the
Ho-ly is the Lord, the Lord of hosts, the Lord of hosts, ho - ly, ho - ly, ho-ly is the Lord, the
Ho-ly is the Lord, ho-ly is the Lord, ho-ly is the Lord, the
pp
Lord, the Lord our God, ho-ly, ho - - ly, ho - ly, ho - - ly, holy is the Lord, the Lord our God, ho-ly, ho - ly!
Lord, the Lord our God, ho-ly, ho - - ly, ho - - ly, holy is the Lord, the Lord our God, ho-ly, ho - ly!
Lord, the Lord our God, ho - ly, ho - - ly, holy is the Lord, the Lord our God, ho-ly, ho - ly!
Lord, the Lord our God, ho - - ly, ho - ly, holy is the Lord, the Lord our God, ho-ly, ho - ly!

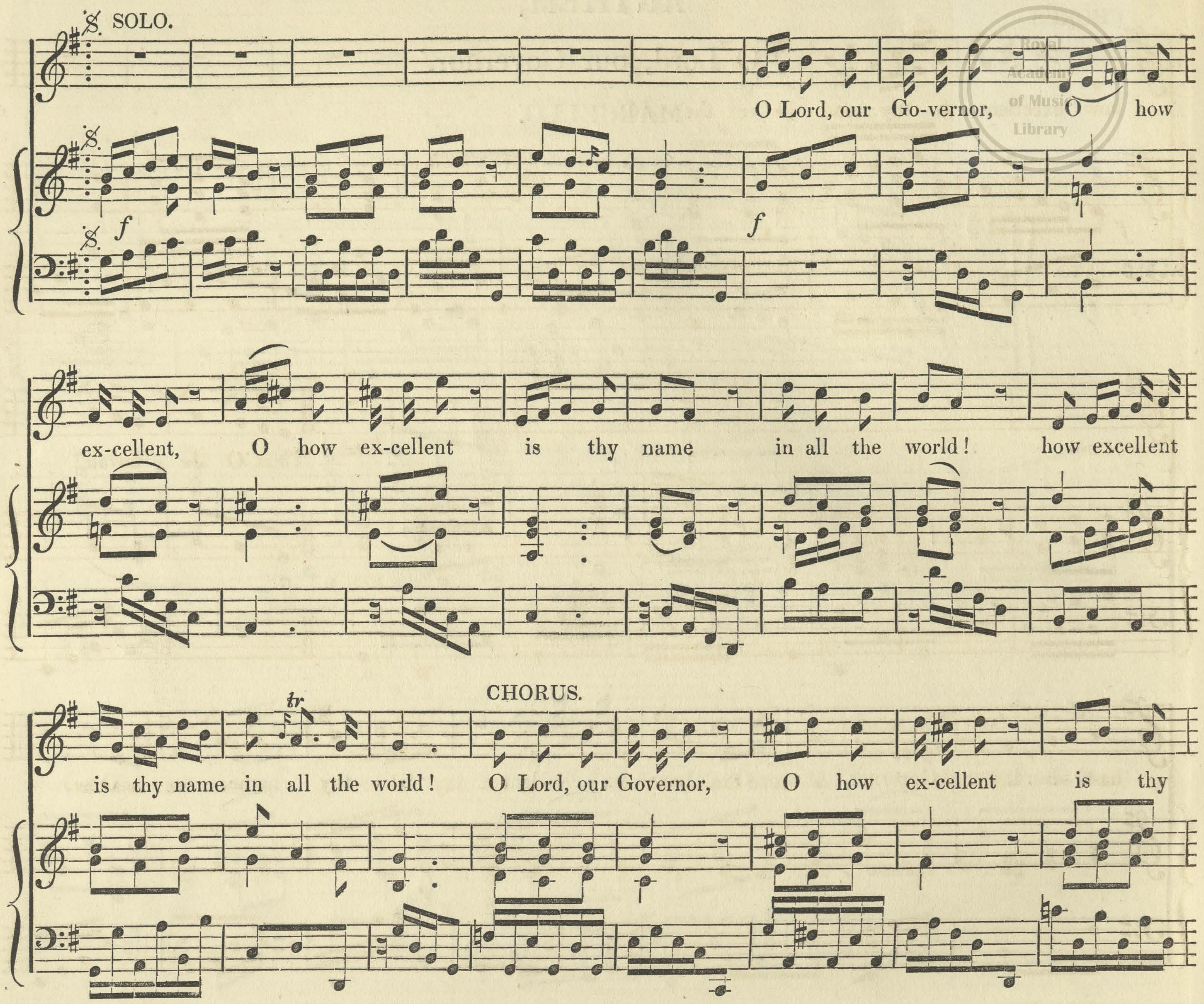
ANTHEM,

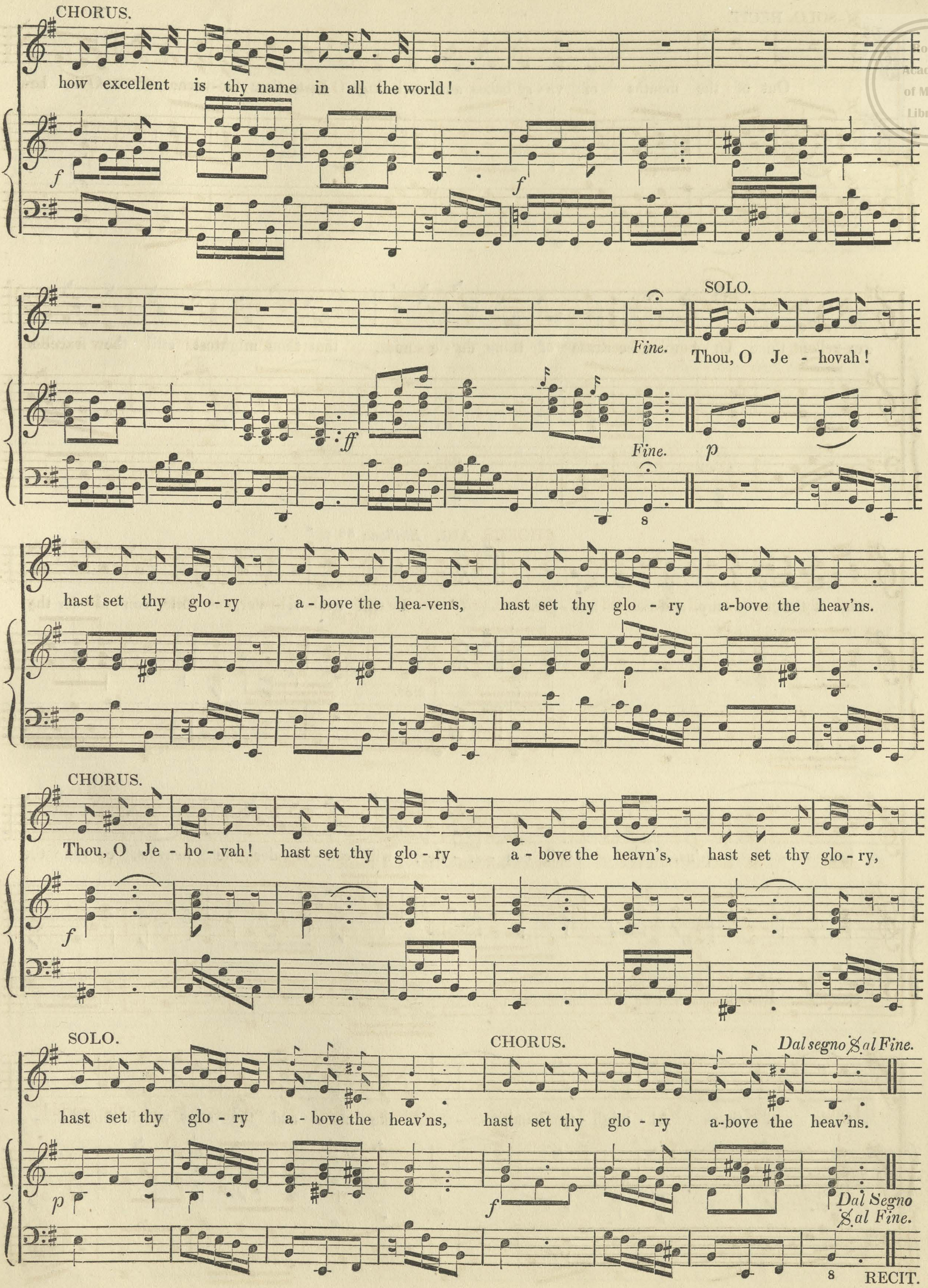
‘O Lord, our Governor.’

MARCELLO.

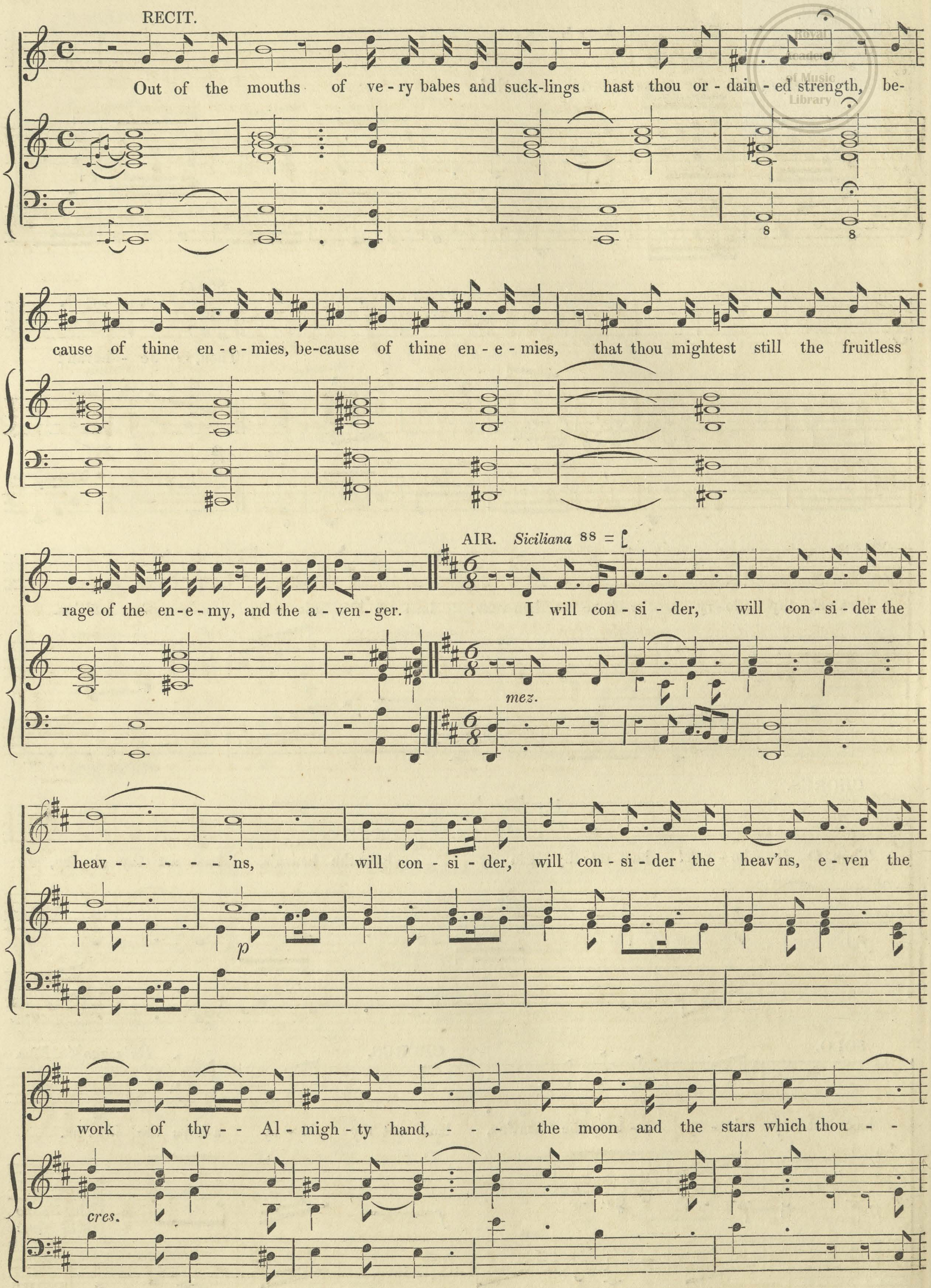
N.B. *The composer wrote the chorus of this anthem in unison, as it now appears, not in parts, as it is usually printed in England.*

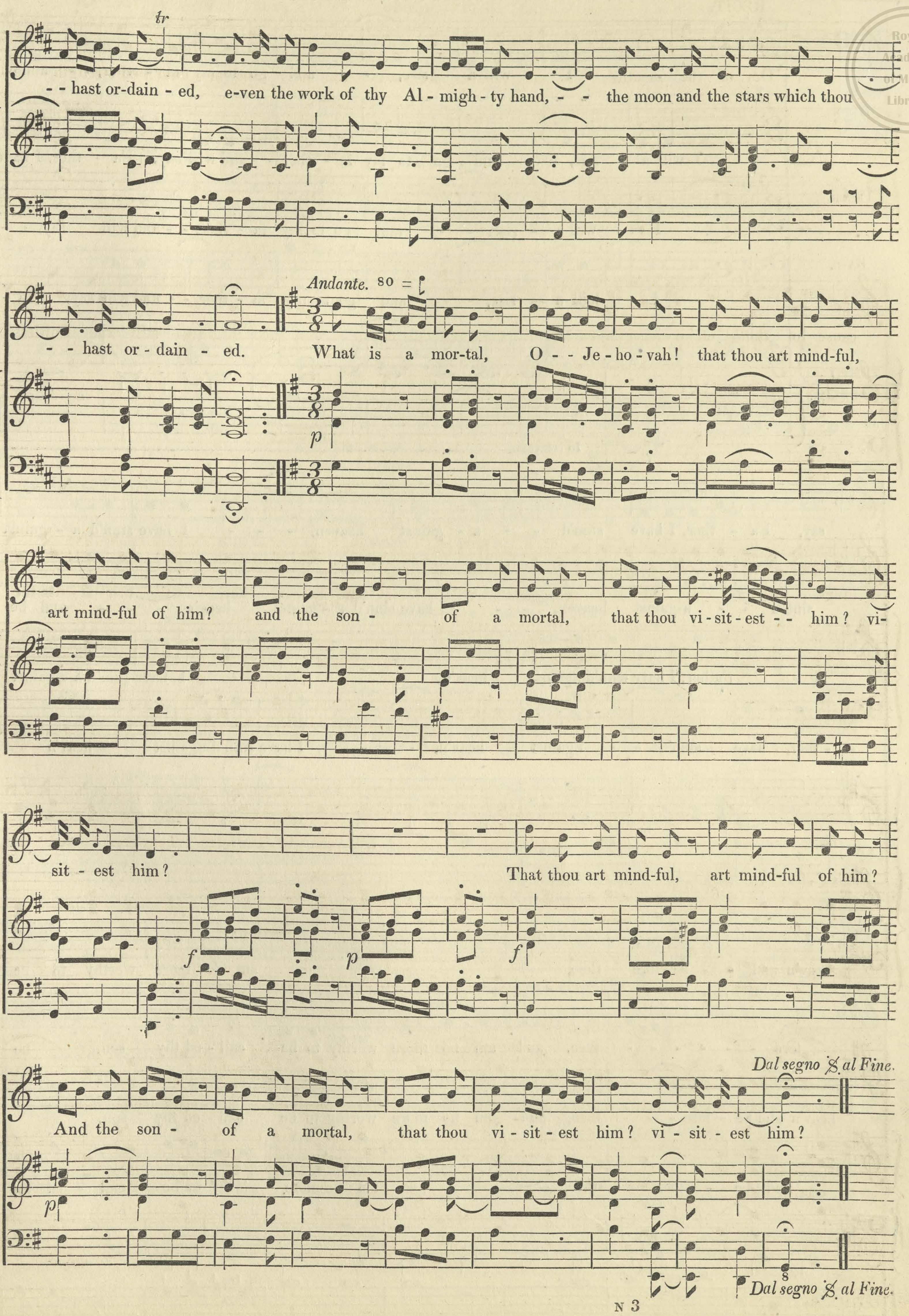

ALLEGRETTO.
84 =
f
p
f
cres.
8
O Lord, our Governor, O how ex-cel-lent is thy name, O how
p
ex-cel-lent is thy name in all the world! O how ex-cel-lent
CHORUS.
in all the world! O how ex-cel-lent in all the world! SOLO.
f
In octaves


SOLO.
f
f
O Lord, our Go-vernor, O how ex-cellent, O how ex-cellent is thy name in all the world! how excellent is thy name in all the world!
tr
CHORUS.
O Lord, our Governor, O how ex-cellent is thy name in all the world! how ex-cellent is thy name in all the world!
SOLO.
O Lord, our Go - ver - nor, how ex-cellent is thy name in all the world!


CHORUS.
how excellent is thy name in all the world!
f
f
Fine.
SOLO.
Thou, O Je - hovah!
ff
Fine.
p
8
hast set thy glo - ry a - bove the hea-vens, hast set thy glo - ry a-bove the heav'ns.
CHORUS.
Thou, O Je - ho - vah! hast set thy glo - ry a - bove the heavn's, hast set thy glo - ry,
f
SOLO.
hast set thy glo - ry a - bove the heav'ns,
CHORUS.
hast set thy glo - ry a-bove the heav'ns.
Dal segno 𝄋 al Fine.
p
f
Dal Segno 𝄋 al Fine.
8

RECIT.

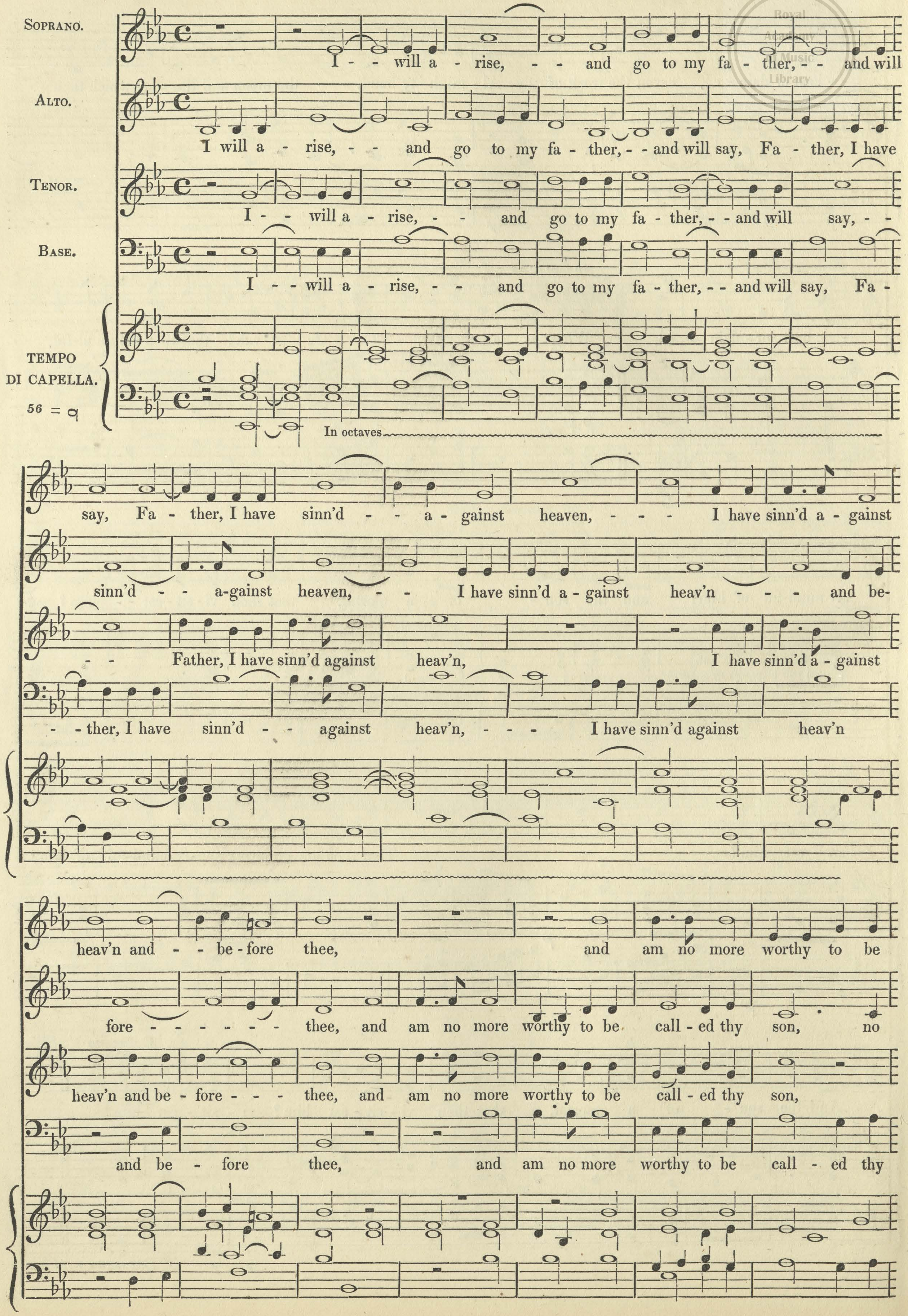

RECIT.
Out of the mouths of ve - ry babes and suck-lings hast thou or - dain - ed strength, be-
cause of thine en - e - mies, be-cause of thine en - e - mies, that thou mightest still the fruitless
rage of the en - e - my, and the a - ven - ger.
AIR. Siciliana 88 =
I will con - si - der, will con - si - der the
mez.
heav - - - - - 'ns, will con - si - der, will con - si - der the heav'ns, e - ven the
p
work of thy - - Al - migh - ty hand, - - - the moon and the stars which thou - -
cres.

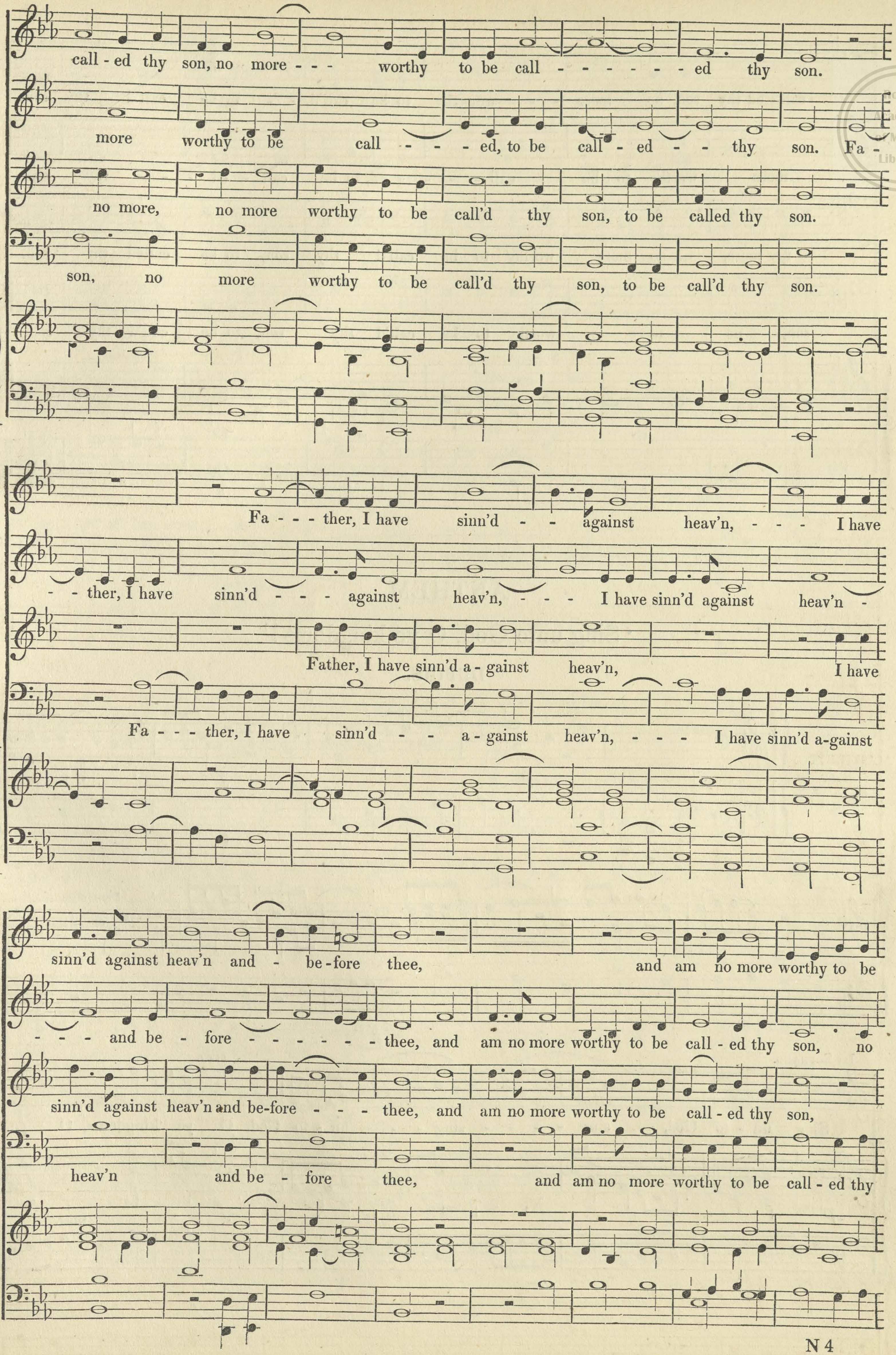

tr
- - hast or-dain - ed, e-ven the work of thy Al - migh - ty hand, - - the moon and the stars which thou
Andante. 80 =
- - hast or - dain - ed. What is a mor-tal, O - - Je - ho - vah! that thou art mind-ful,
p
art mind-ful of him? and the son - of a mortal, that thou vi - sit - est - - him? vi-
sit - est him? That thou art mind-ful, art mind-ful of him?
f
p
f
Dal segno 𝄋 al Fine.
And the son - of a mortal, that thou vi - sit - est him? vi - sit - est him?
p
8
Dal segno 𝄋 al Fine.

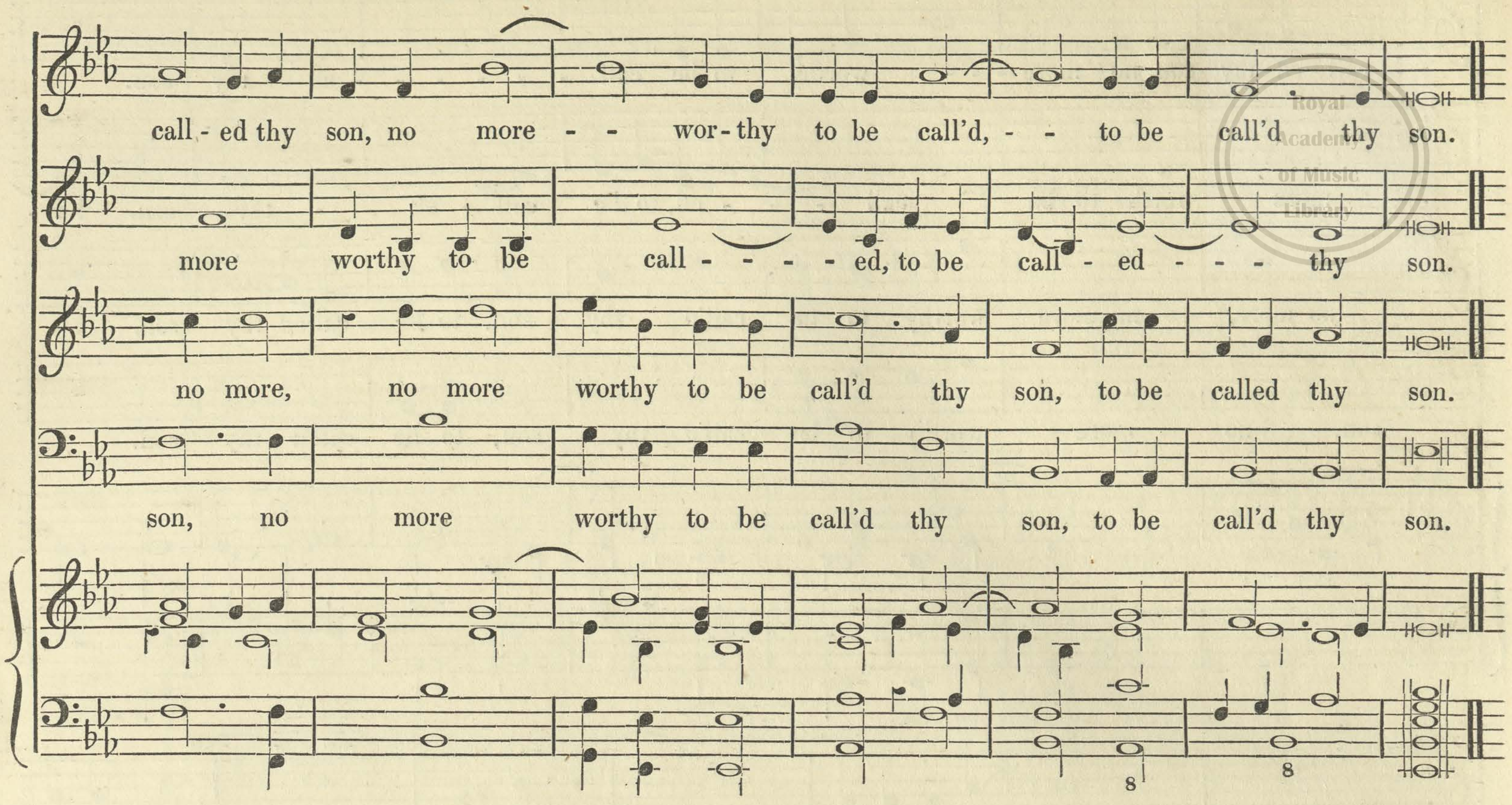
ANTHEM,

‘I will arise, and go to my Father.’

REV. ROBT. CREYGHTON, D.D.


SOPRANO.
ALTO.
TENOR.
BASE.
TEMPO DI CAPELLA.
56 = 𝅗𝅥
I - - will a - rise, - - and go to my fa - ther, - - and will
I will a - rise, - - and go to my fa - ther, - - and will say, Fa - ther, I have
I - - will a - rise, - - and go to my fa - ther, - - and will say, - -
I - - will a - rise, - - and go to my fa - ther, - - and will say, Fa -
In octaves
say, Fa - ther, I have sinn'd - - a - gainst heaven, - - - I have sinn'd a - gainst
sinn'd - - a-gainst heaven, - - I have sinn'd a - gainst heav'n - - - and be-
- - Father, I have sinn'd against heav'n, I have sinn'd a - gainst
- - ther, I have sinn'd - - against heav'n, - - - I have sinn'd against heav'n
heav'n and - - be - fore thee, and am no more worthy to be
fore - - - - - - thee, and am no more worthy to be call - ed thy son, no
heav'n and be - fore - - - thee, and am no more worthy to be call - ed thy son,
and be - fore thee, and am no more worthy to be call - ed thy

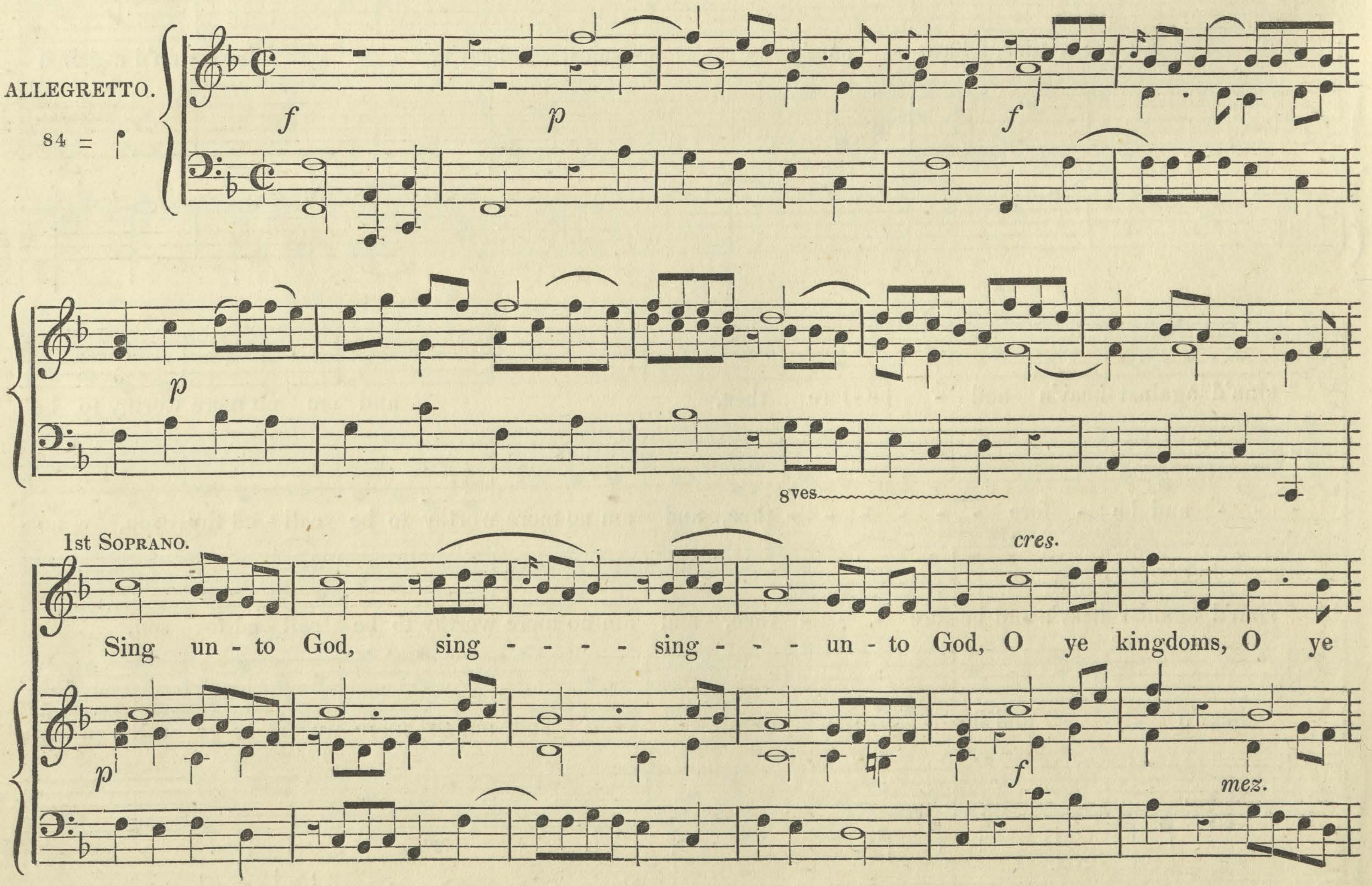

call - ed thy son, no more - - - worthy to be call - - - - - - ed thy son.
more worthy to be call - - - ed, to be call - ed - - thy son. Fa -
no more, no more worthy to be call'd thy son, to be called thy son.
son, no more worthy to be call'd thy son, to be call'd thy son.
Fa - - - ther, I have sinn'd - - against heav'n, - - - I have
- ther, I have sinn'd - - - against heav'n, - - - I have sinn'd against heav'n -
Father, I have sinn'd a - gainst heav'n, I have
Fa - - - ther, I have sinn'd - - a - gainst heav'n, - - - I have sinn'd a-gainst
sinn'd against heav'n and - be-fore thee, and am no more worthy to be
- - - and be - fore - - - - - - thee, and am no more worthy to be call - ed thy son, no
sinn'd against heav'n and be-fore - - - thee, and am no more worthy to be call - ed thy son,
heav'n and be - fore thee, and am no more worthy to be call - ed thy

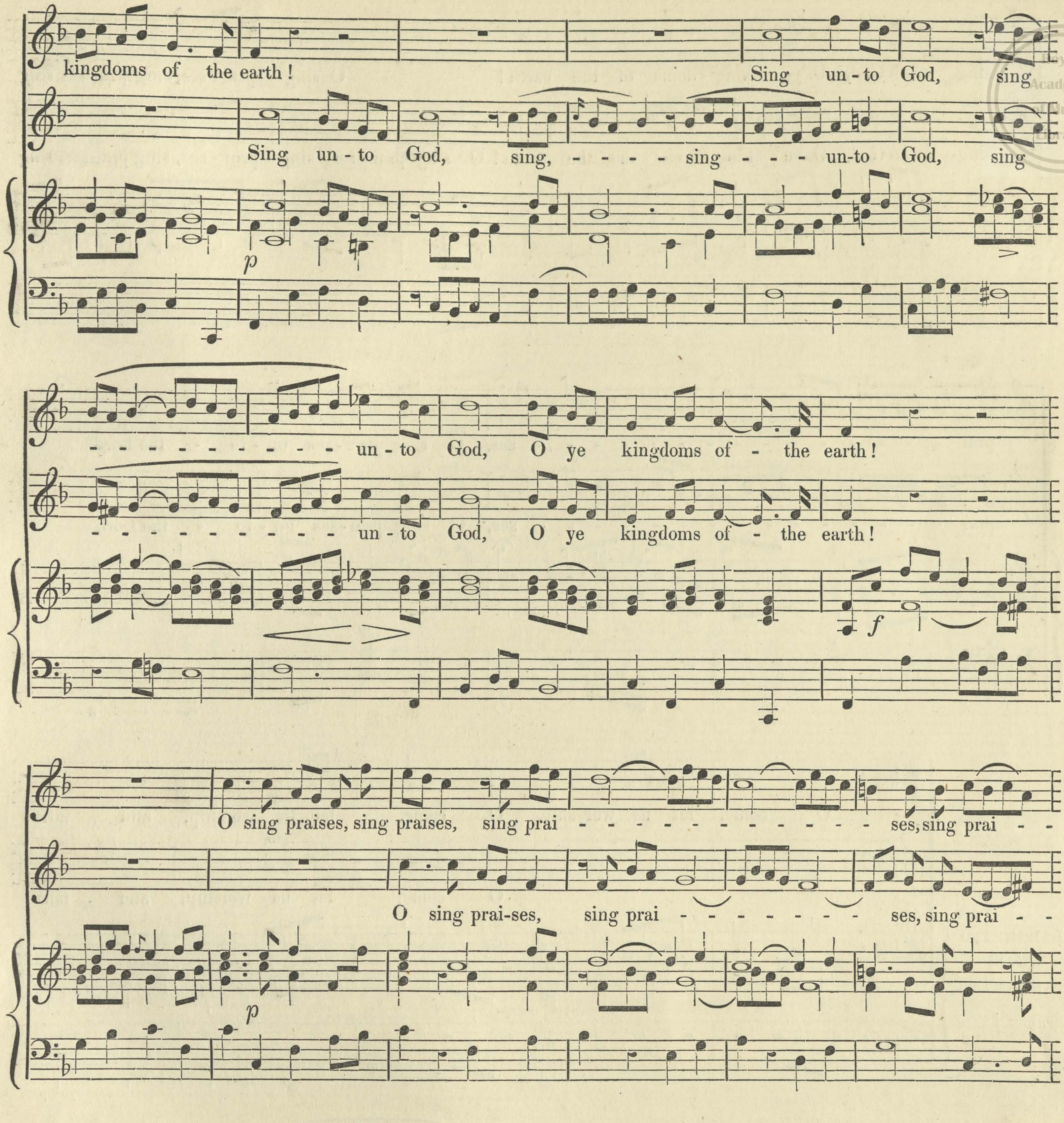

call - ed thy son, no more - - wor - thy to be call'd, - - to be call'd thy son.
more worthy to be call - - - - ed, to be call - ed - - - thy son.
no more, no more worthy to be call'd thy son, to be called thy son.
son, no more worthy to be call'd thy son, to be call'd thy son.
8
8

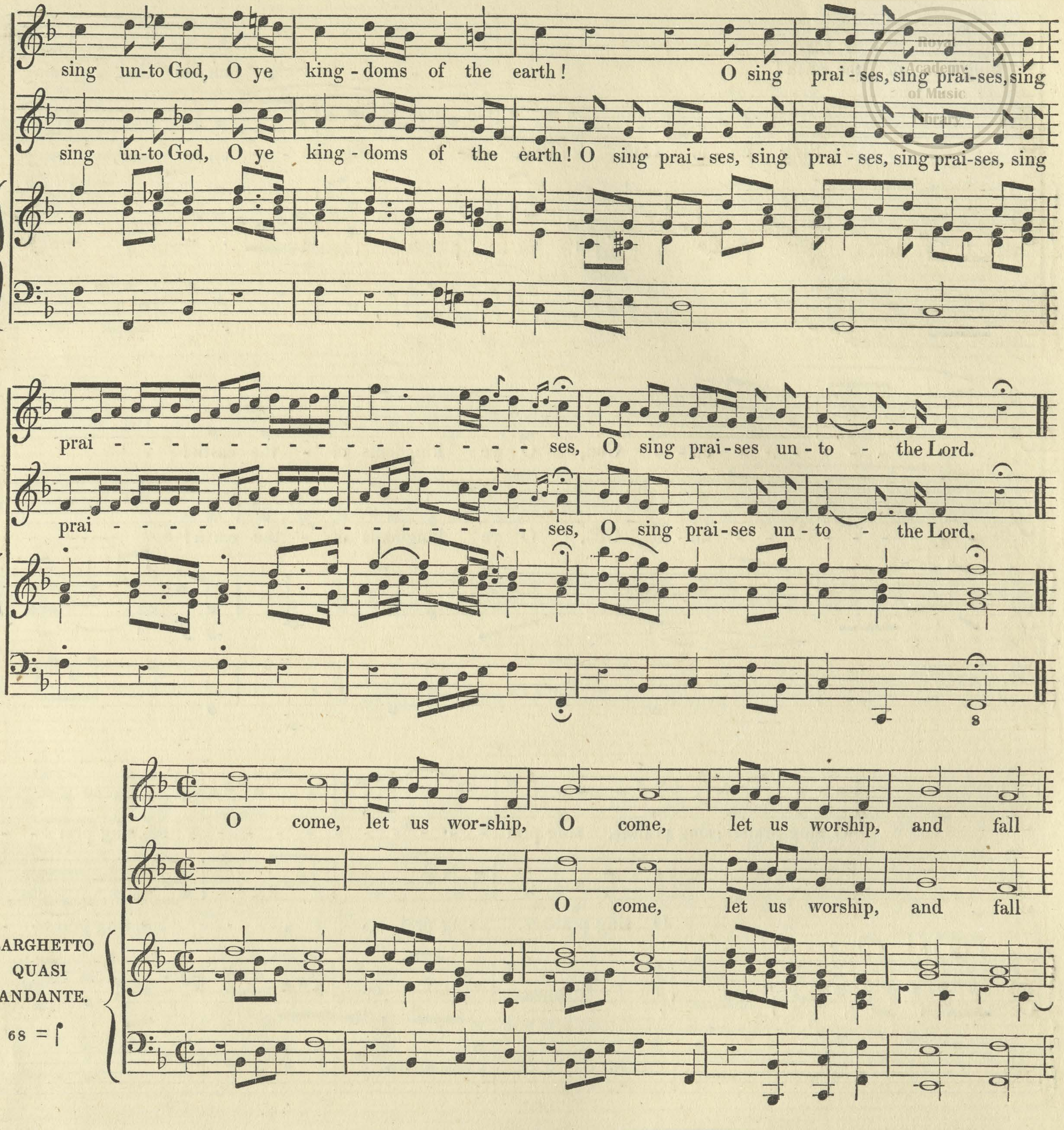
ANTHEM,

'Sing unto God, O ye kingdoms!'

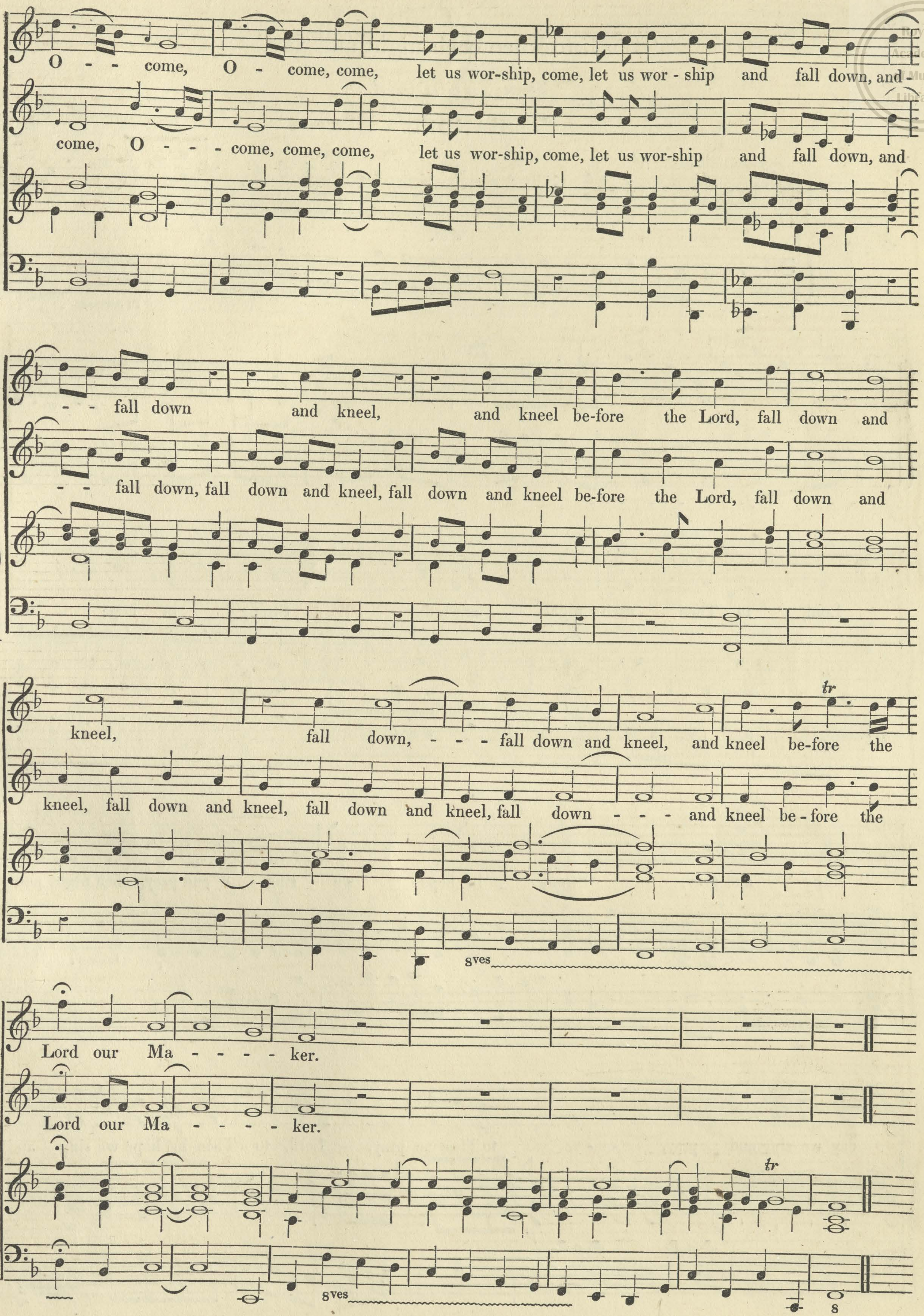
DUPUIS.


ALLEGRETTO.
84 = ♩
f
p
f
p
8ves
1st Soprano.
cres.
Sing un - to God, sing - - - - sing - - - un - to God, O ye kingdoms, O ye
p
f
mez.


kingdoms of the earth! Sing un-to God, sing
Sing un-to God, sing, - - - - sing - - - un-to God, sing
p
- - - - - - - - - - - - un-to God, O ye kingdoms of - the earth!
- - - - - - - - - - - - un-to God, O ye kingdoms of - the earth!
f
O sing praises, sing praises, sing prai - - - - - - - - - - - - ses, sing prai - -
O sing prai-ses, sing prai - - - - - - - - ses, sing prai - -
p
cres.
- - - ses, sing praises un-to the Lord. Sing un-to God,
cres.
- - - - ses, sing praises un-to the Lord. Sing un-to God,
f
p


sing un-to God, O ye king-doms of the earth! O sing prai-ses, sing prai-ses, sing
sing un-to God, O ye king-doms of the earth! O sing prai-ses, sing prai-ses, sing prai-ses, sing
prai - - - - - - - - - - - - - - - - ses, O sing prai-ses un-to - the Lord.
prai - - - - - - - - - - - - - - - - - ses, O sing prai-ses un-to - the Lord.
8
O come, let us wor-ship, O come, let us worship, and fall
O come, let us worship, and fall
LARGHETTO QUASI ANDANTE.
68 = ♩
down, and kneel be - fore, kneel be - fore the Lord - - - - - - our Ma-ker.
down, and kneel be - fore the Lord - - - - - - our Maker. O - -

Royal Academy Music Library

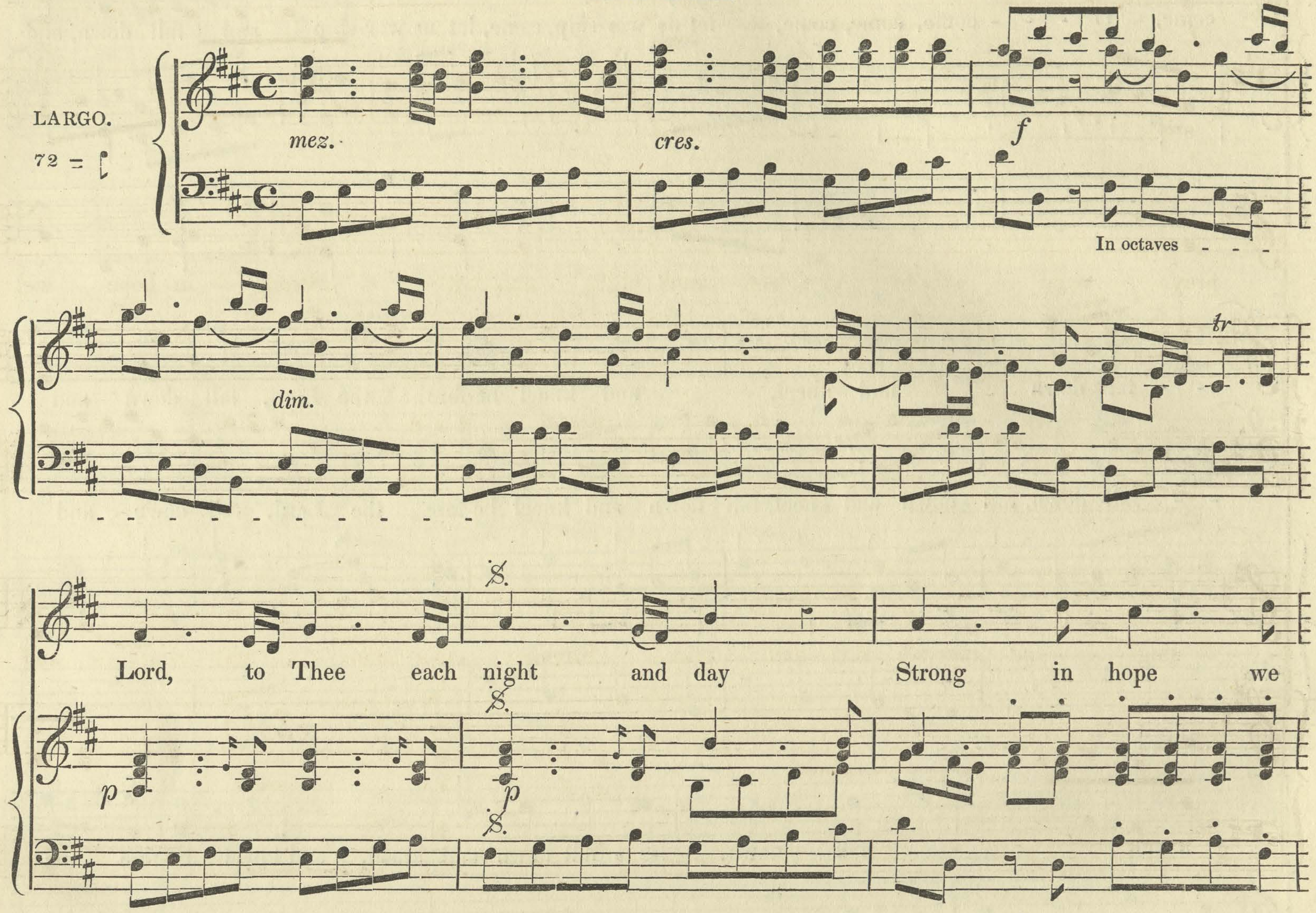

O - - come, O - come, come, let us wor-ship, come, let us wor - ship and fall down, and -
come, O - - - come, come, come, let us wor-ship, come, let us wor-ship and fall down, and
- - fall down and kneel, and kneel be-fore the Lord, fall down and
- - fall down, fall down and kneel, fall down and kneel be-fore the Lord, fall down and
kneel, fall down, - - - fall down and kneel, and kneel be-fore the
tr
kneel, fall down and kneel, fall down and kneel, fall down - - - and kneel be - fore the
8ves
Lord our Ma - - - - ker.
Lord our Ma - - - - ker.
tr
8ves
8

A I R,

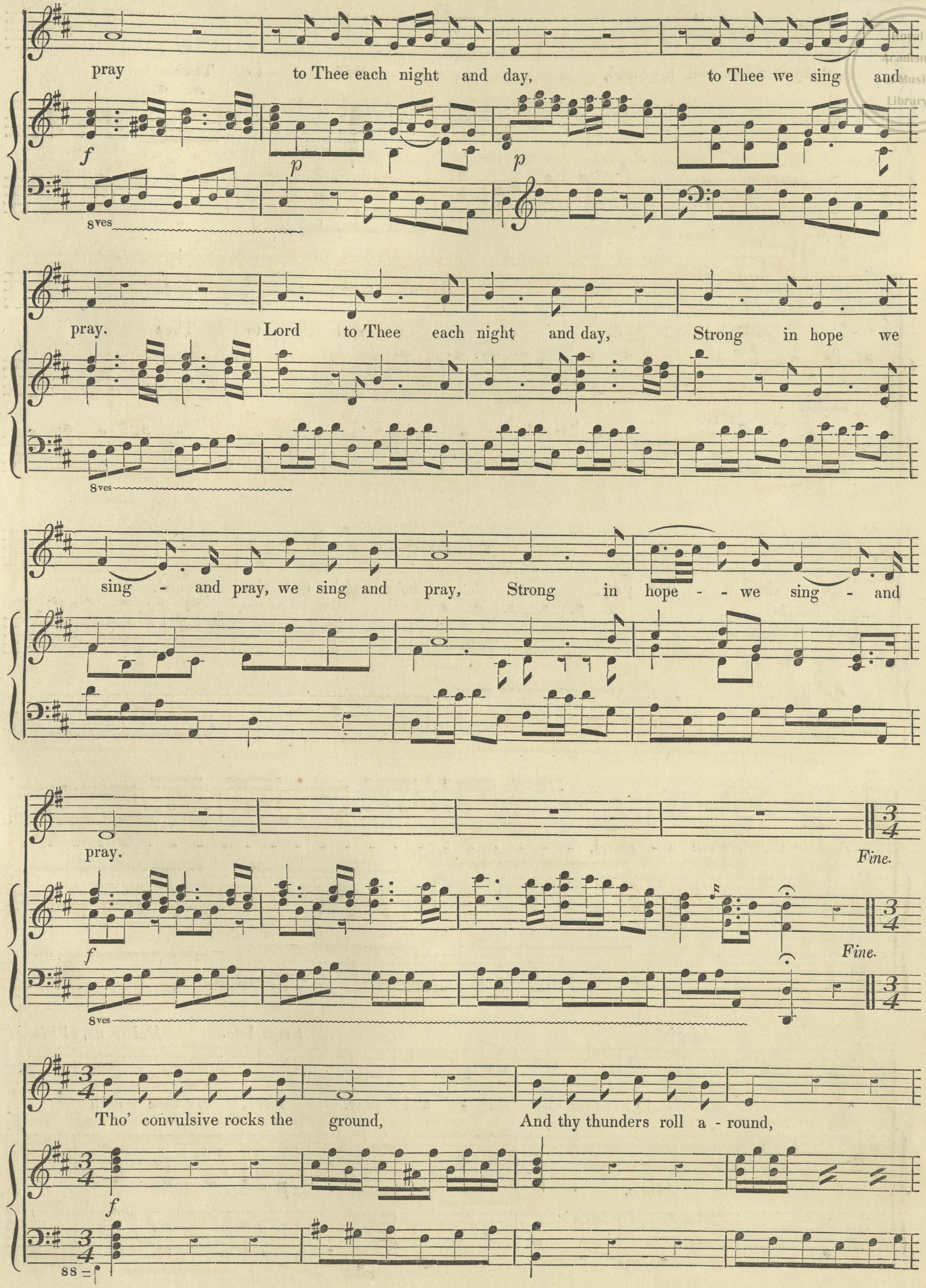
'Lord, to Thee each night and day,'

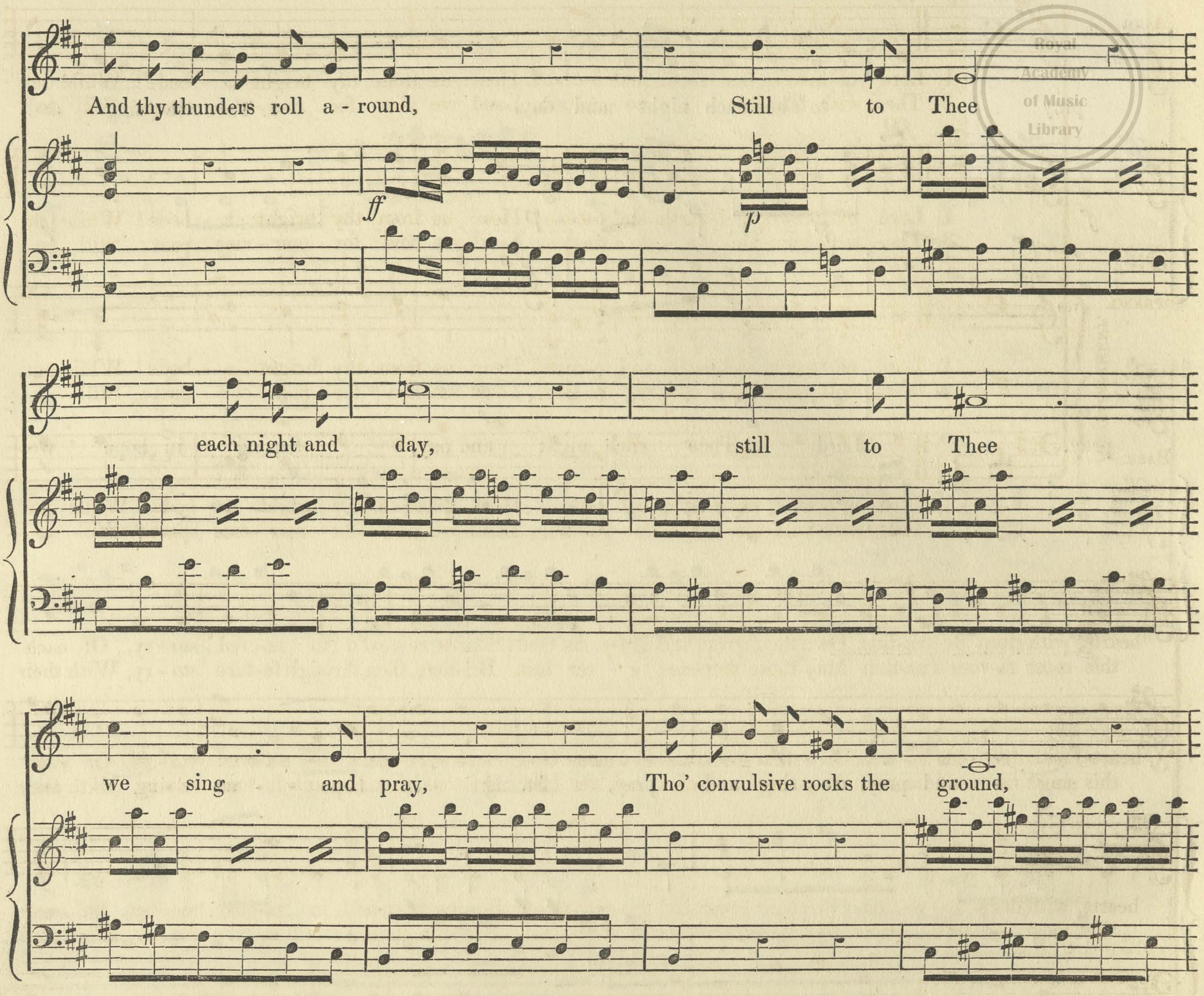
FROM *THEODORA.*

HANDEL.


LARGO.
72 =
mez.
cres.
f
In octaves
dim.
tr
Lord, to Thee each night and day Strong in hope we
p
p
sing and pray, Strong in hope we sing - - and pray, each night and
day we sing and pray, - - - to Thee we pray, Lord, to Thee in hope we sing and
f
p

Royal Academy Music Library

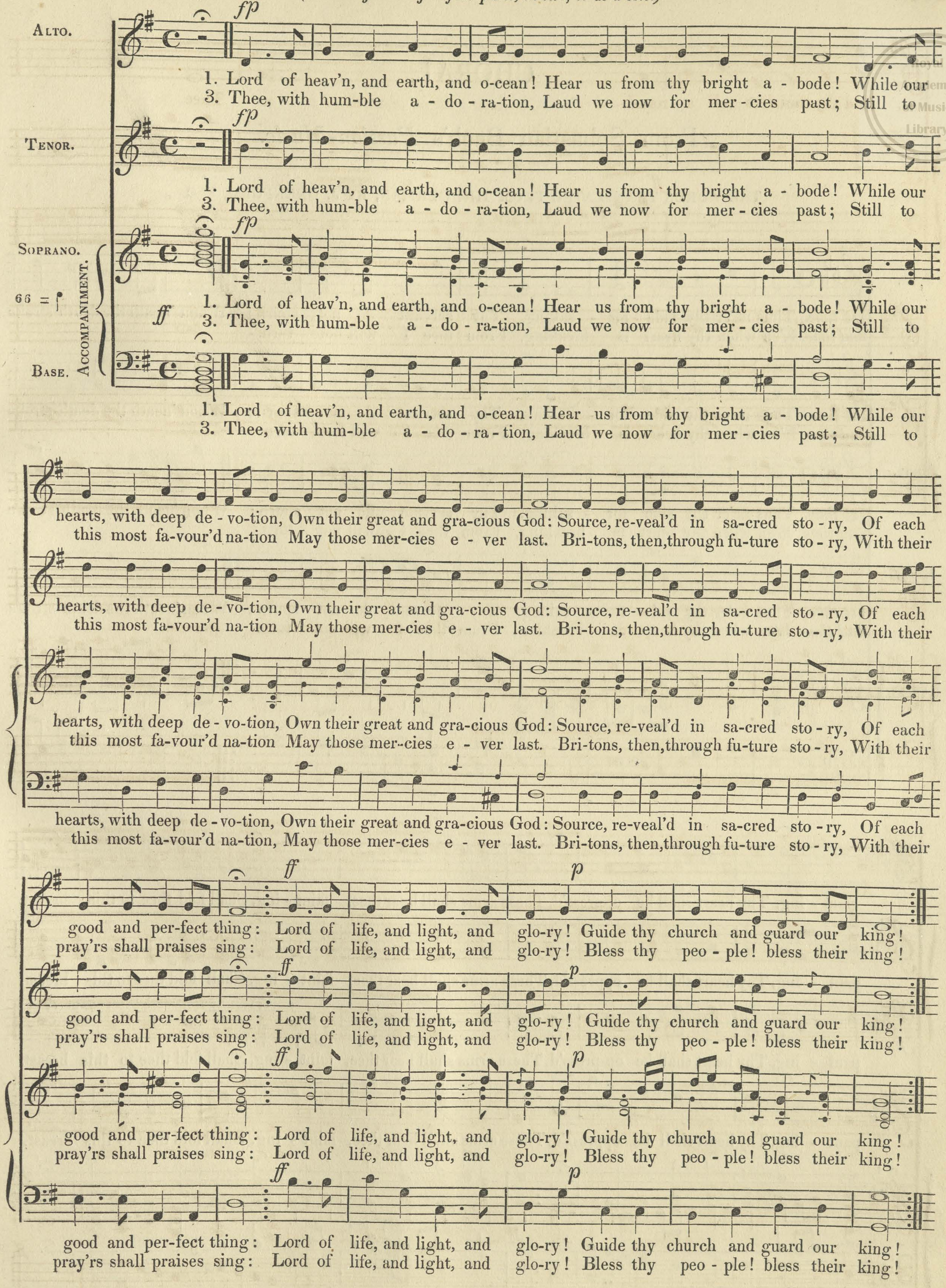

pray to Thee each night and day, to Thee we sing and
f
p
p
8ves
pray. Lord to Thee each night and day, Strong in hope we
8ves
sing - and pray, we sing and pray, Strong in hope - - we sing - and
pray.
Fine.
f
Fine.
8ves
3/4
Tho' convulsive rocks the ground, And thy thunders roll a - round,
f
88


And thy thunders roll a - round,
Still to Thee
ff
p
each night and day,
still to Thee
we sing and pray,
Tho' convulsive rocks the ground,
And thy thunders roll a - round,
Adagio.
tempo 1mo.
Dal segno, al Fine.
Still to thee we sing - and pray.
Lord, to thee each
Adagio.
p
8
8
8
8

HAYDN'S HYMN,

WITH THE WORDS SUNG TO IT AT THE VARIOUS MUSICAL FESTIVALS.

(This may be sung in four parts, in two, or as a solo.)


Alto.
Tenor.
Soprano.
Base.
Accompaniment.
66 = ♩
fp
ff
p
1. Lord of heav'n, and earth, and o-cean! Hear us from thy bright a-bode! While our hearts, with deep de-vo-tion, Own their great and gra-cious God: Source, re-veal'd in sa-cred sto-ry, Of each good and per-fect thing: Lord of life, and light, and glo-ry! Guide thy church and guard our king!
3. Thee, with hum-ble a-do-ra-tion, Laud we now for mer-cies past; Still to this most fa-vour'd na-tion May those mer-cies e-ver last. Bri-tons, then, through fu-ture sto-ry, With their pray'rs shall praises sing: Lord of life, and light, and glo-ry! Bless thy peo-ple! bless their king!

2

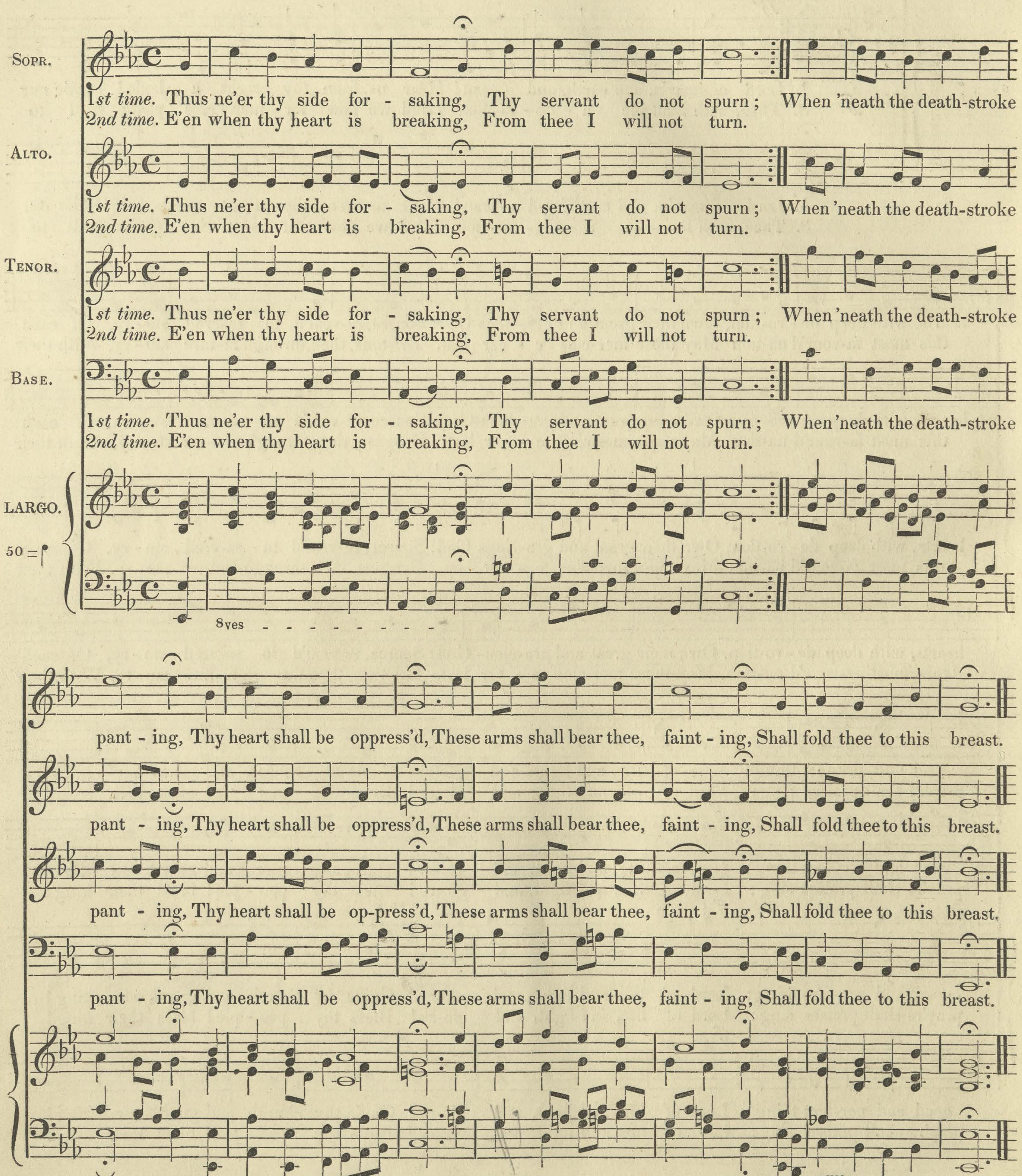
Health, and every needful blessing,
Are thy bounteous gifts alone;
Comforts undeserv'd possessing,
Bend me low before thy throne.

Lisping youth, and age, and hoary,
Their united tribute bring:
Lord of life, and light, and glory!
Shield our isle, and save our King!

CHORAL,

From Sebastian Bach's *Passion-Music.*

THE WORDS TRANSLATED FROM THE GERMAN, BY J. OXENFORD, ESQ.


Sopr.
Alto.
Tenor.
Base.
Largo.
50 = ♩
1st time. Thus ne'er thy side for - saking, Thy servant do not spurn; When 'neath the death-stroke
2nd time. E'en when thy heart is breaking, From thee I will not turn.
8ves
pant - ing, Thy heart shall be oppress'd, These arms shall bear thee, faint - ing, Shall fold thee to this breast.
8ves

END OF THE VOLUME.

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